

THE

# Art digest



*The Joy and Enigma of a Strange Hour*  
by Giorgio de Chirico. In Santa Barbara  
Anniversary Exhibition (See Page 5)

THE NEWS MAGAZINE OF ART 25 CENTS

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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### To See or Not To See

THE CONTROVERSY revolving around the question of whether or not we should publicly exhibit the 205 German Old Masters brought to America for protective custody after the fall of the Hitler regime, first ignited in a *DIGEST* editorial last January, is gathering momentum. In fact, it has reached a point where we should know in the near future which attitude will prevail: the traditional holier-than-thou position of the "committee of 95" museum officers and university leaders who want the paintings returned unviewed to their home museums; or the more realistic stand of those who would utilize these treasures to encourage art appreciation during the probable five years it will take Germany to establish a stable, democratic government.

However, at the moment the State Department continues to write polite, diplomatic letters to both factions; and the masterpieces repose, safe but useless, in the air-conditioned basement of our National Gallery. It is like waiting for that other shoe to drop.

In the beginning, perhaps because of the respected reputations of "the committee of 95," the ideologists encountered little opposition to their beautiful, but ostrich-like statements. Then the minds that think in straight lines (including Francis Taylor, David E. Finley, Dr. Paul J. Sachs, Harlan Stone and Owen J. Roberts) rallied to plead the cause of sincere acceptance of the fact that intelligent realism must leaven the loaf of utopian idealism. Unfortunate death removed Chief Justice Stone from the controversy, but former Justice Roberts, as chairman of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, issued a statement that sharply rapped the fingers of the "committee of 95" (by now increased to 103).

In barbed, if carefully considered language the Roberts statement said in part: "The Commission accepts without reservation the promise of the United States Government, as voiced by its highest officials, that the works of art belonging to German museums and brought to this country for safe-keeping, will be returned to Germany when conditions there warrant. The Commission is strongly of the opinion that the resolution sponsored by Dr. Frederick M. Clapp, Mrs. Juliana Force and others is without justification and is to be deplored."

The American Artists Professional League, largest artist organization in America, mailed a letter to President Truman taking issue with the scholarly eyewash contained in the petition of the "committee of 95," and pleading that contemporary American artists be permitted to view these treasures of the past. The answer came from an Assistant Secretary of State, who stated in typical double-talk that no plans were definite at the moment.

Arthur Millier, noted, forthright art critic from the West Coast, visited New York and his nose-for-news ferreted out a front-page story in the *Los Angeles Times*. Terming this "the hottest question to flutter this country's art circles in many a year," he concluded:

"To this writer the reasoning behind the museum men's petition seems far fetched. The paintings are in the United States, one of the few countries which can be counted upon

to respect the art heritage of a conquered foe—and no peace treaty has yet been written. We will certainly not steal the paintings, but millions of Americans would, their past actions indicate, go to see them. Why not send them on tour of our principal cities and help feed our souls and some hungry German kids."

Characteristic of the moralistic grounds upon which the opposition has built its arguments, is the following letter-to-the-editor from S. L. Faison, Jr., of Williams College: "As one of the signers of the resolution on the return of 200 German-owned paintings, I am disturbed by your editorial comment of May 15.

"Professor (then Lt.-Cmdr.) Charles Kuhn's fully documented protest, appearing in the *College Art Journal*, makes it perfectly clear that the paintings were sent to Washington from Wiesbaden, at the extreme edge of the American Zone, and that they had been adequately housed there by trained American personnel. The present controversy concerns only their subsequent removal to Washington. Your phrase 'protective custody' presumably applies to that move, and not to the earlier move from the Merkers salt mine to Wiesbaden. What then, is the meaning of your bald assertion that 'if we had not taken the paintings into protective custody, the Russians would have?' What is your evidence?

"The main reason for not exhibiting the paintings in this country, it seems to me, is the inevitable misunderstandings such a procedure would cause, under the conditions of the present case history. Your suggestion to exhibit them for the benefit of starving German children is just the sort of thing I mean. How strangely your proposal would translate into French, Dutch, Polish—or Russian! Your editorial strikes me as both capricious and irresponsible."

Bringing the controversy to national focus, the Columbia Broadcasting Company on the June 27 installment of the "In My Opinion" series matched John D. Morse, editor of the *Magazine of Art*, against Alonzo Lansford, speaking as consultant director of the Telfair Academy and Associate Editor of *THE ART DIGEST*. Lansford, in his summation, said:

"Generally speaking, there are two types of people in the art museum field: those who are interested in art primarily for art's sake, and those who are just as interested in art for the peoples' sake. Being in the latter group, I'll go with Boswell when he says, in *THE ART DIGEST*, 'Here, it would seem, is a perfect opportunity to utilize art as good-will ambassadors for greater understanding among the different nations who must learn to live peacefully in One World. For these paintings could be exhibited not as spoils of war, but as examples of the common cultural ties that are effective weapons in breaking down the differences of language and social and political ambitions. Why not employ the gate-attraction of these great paintings to raise funds to alleviate suffering in Europe?'

"And I might add: No one ever wore a painting out by looking at it."

Let us accept, once and for all, the fact that the paintings are now in this country; let us put them to work increasing art appreciation in America and decreasing hunger in Europe. It is very doubtful that exhibiting them publicly will give Americans itchy fingers—as some scholars have claimed.

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THE READERS COMMENT

On Government Patronage

SIR: Thanks for your gratifying article in the June 1 issue, "Government Patronage." I hope this message will help carry a solution we hope for. It would be very desirable if this article of yours reaches a greater public than the readers of THE ART DIGEST. If the press, Life magazine, Readers Digest and other popular magazines would insert your article, public opinion would stir up discussion for action.

—VINCENT GLINSKY, New York.

Seconds the Nomination

SIR: I always read your "Comments" with interest. In the June 1 issue I was particularly pleased to hear you mention Mrs. Juliana Force as an outstandingly able and unbiased person who might be persuaded to head any new Government Art Project. I only hope I can be the first to second your nomination. She, I think, has proved that she can recognize true art regardless of whether it is Right, Left, or Center.

—TOM LOFTIN JOHNSON, Bedford, N. Y.

Prefers the Past

SIR: I agree with Evelyn Marie. Considering the utter and shameless depravity of painting in the United States today, it would have been better if all the pictures sent to the Tate had been representative of "the past." But don't think the British will be fooled. They can smell political art five thousand miles away.

—JAMES WALDO FAWCETT, Wash., D. C.

Wide of the Mark

SIR: In her letter concerning the loan exhibition to England, Evelyn Marie Stuart seems to shoot her arrows very wide of the mark. Was the purpose of this exhibition to instruct the English about the topography, natural resources and folk ways of the United States; or was it to give some idea of American art and a glimpse, at least, of the temper of the American mind and spirit?

No doubt to answer the first of these purposes thousands of Chambers of Commerce would gladly have left to attention with oceans of adequate printed matter.

But if the paintings were chosen with a more recondit aim, it seems to me that, as a people, we are admirably represented, by the richness and fervor of a Weber, the psychological drama of a Watkins, the healthy satire of a Grant Wood, as well as by Bernard Karfiol's classic repose, Darrel Austin's legendary moon-world and the delicate romance of Hobson Pittman's imaginative memories.

—EVELYN THORNER, Sumner, Wash.

How and Why They Vote

SIR: Sir Thomas Beecham stated upon his return from America to London, according to the local news hawks, and I quote, "Art in America is run by racketeers for the whims of diseased women." What have your readers to say to this? What changes should be made? And this old one, does the jury system work? Does the jury system of the various schools of thought give an honest and accurate representation? What do the exhibitions owe the prospective exhibitor? . . . The prospective exhibitor and the gallery visitor as well as the gallery will gain if there is a healthy change. Why not find out individually how our jurymen vote and why? This information along with the acceptance or rejection of a work will build for a better world of art.

—EMIL LUKS, Pasadena, Cal.

tor, Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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# THE Art Digest

PEYTON BOSWELL, JR., Editor

July 1, 1946

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Woman with Blue Turban: PICASSO



Winter Twilight: MAX WEBER. Buell Hammett Memorial Collection

## Santa Barbara Museum of Art Marks Fifth Anniversary

By Donald Bear

JUNE FIFTH of this year marked the fifth anniversary of the Santa Barbara Museum of Art. To celebrate the occasion there has been installed a special exhibition of paintings largely representative of the School of Paris lent by Wright S. Ludington, one of the chief benefactors of the museum. The exhibition continues through July 14.

The selected group of pictures from the Ludington collection presents five

excellent Picassos, including the famous gouache formerly in the Thannhauser collection, *Two Acrobats with Dog*, an acknowledged masterpiece painted in 1905. Other Picasso pictures are the Cubist composition of about 1909, *Woman with Bouquet*; another large Cubist vertical still life done in greens and blues, *Table and Window* dated 1916 and much under the influence of Braque; the often exhibited *Woman with Blue Turban*, 1923, magnificently drawn with

a black barb-like structural line, and a well known *Harlequin* which reveals Picasso the virtuoso in a very pleasing way.

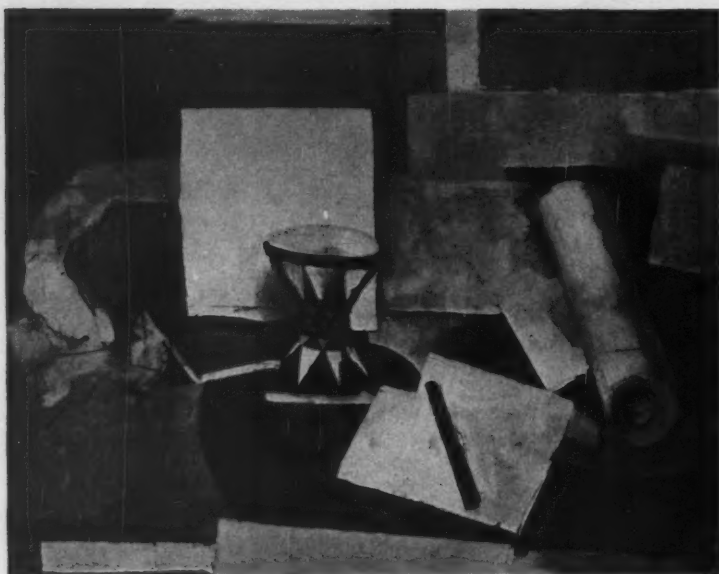
Among other pictures in the exhibition are a noble still life by Roger de la Fresnaye, two Modigliani portrait studies, a notable de Chirico, *The Joys and Enigmas of a Strange Hour*, two Derains—one a large still life painted in 1938, a modern old master entitled *Still Life with Tablecloth*, and a rich and scholarly landscape. The earliest pictures are a landscape, *Castle and Moonlight*, by Rousseau the Douanier, examples of Vuillard, Bonnard, Utrillo and Vlaminck. Henri Matisse is represented by a small landscape of both unusual beauty and objectivity. Rouault's well-known *Clown and Boy*, which was in the Rouault exhibition at the Museum of Modern Art last year, is dominating in color and emotional power.

One of the most unusual notes in the exhibition is Kokoschka's *Child with Hands of Father and Mother*, a strangely revealing emotional document of a certain aspect of the Middle European point-of-view.

In the Ludington collection American painting is not neglected. Included are a striking Kuniyoshi, *Boy Taking Cow Home*, which was painted about the time America rediscovered her folk-art, three early Max Webers of his Cubist imagery, three Georgia O'Keeffes, two compositions in gouache by Morris Graves, Marsden Hartley's powerful



July 1, 1946



*Still Life*: DE LA FRESNAYE  
Wright S. Ludington Collection

*Knotting Rope* and Niles Spencer's poetic tonal canvas *Edge of the City*.

This is the first public showing of the major part of the Ludington collection as a group, though most of the canvases have been exhibited elsewhere individually.

Supplementing the Ludington collection, which was put on view not only to mark the museum's fifth anniversary but also for the occasion of the forthcoming meetings of the Western Association of Art Museum Directors, are examples from the museum's permanent collection.

During the past five years the Santa Barbara Museum of Art has made considerable strides in building up the beginnings of a collection of painting, contemporary and near-contemporary, and an outstanding group of drawings and watercolors which range from 19th cen-

*High Wire*: JACK GAGE STARK  
Permanent Collection



*Hands Knotting Rope*: MARSDEN HARTLEY  
Wright S. Ludington Collection

tury French material to the art of today. A gallery of Chinese art has been established and is gradually expanding. The museum also owns a collection of African sculpture.

A notable addition is the recently installed collection of Oriental musical instruments belonging to the late Henry Eichheim, composer. These instruments were collected during Mr. Eichheim's journeys in the Orient, on one of which he was accompanied by Leopold Stokowski, who later conducted the first performances of his symphonic compositions based on Oriental themes in which several of the instruments from Bali and Java now owned by the museum were used.

During this year a gallery was opened for exhibitions of photography. This gallery maintains a schedule of shows drawn from all over the country. Its

opening was inaugurated by an exhibition of the work of Ansel Adams and with a special lecture given by him.

The aim and ambition of the museum is to be a clearinghouse for the various arts. Therefore music has played an important role, with concerts given in the museum under the able chairmanship of Donald Pond, composer and member of the museum's board. Poetry as well as painting and music are featured over the museum's regular weekly broadcast entitled "Pleasure in Pictures," given each Sunday morning over station KTMS. Also illustrated talks have been a regular feature of the museum's program and a critical column in the Santa Barbara *News-Press* has been maintained weekly.

In December, 1944, Rico Lebrun assumed the post of Artist-in-Residence for the Museum and has been since that

*Two Acrobats and Dog*: PICASSO  
Wright S. Ludington Collection





*Dying Centaur: BOURDELLE*  
Gift of Wright S. Ludington



*Buffalo Hunter: ANONYMOUS*  
Buell Hammett Memorial Collection

time giving free lecture and studio classes for adults. This has been a highly stimulating experience and has helped to draw the museum and the community more closely together. Also part of Lebrun's contribution is a series of lithographs executed last year and five recent canvases which have been added to the permanent collection. Working closely with the museum and contributing time, talent and energy to the furtherance of its program are the following artists, who are also members of the Board of Trustees—Clarence Hinkle, DeWitt and Douglass Parshall and Jack Gage Stark.

The Santa Barbara Museum of Art opened June, 1941, with the exhibition *Painting Today and Yesterday in the United States*, a comprehensive showing which was fully covered by the ART DIGEST at that time. Five thousand peo-

*Chinese Stone Lion: WEI PERIOD*  
Gift of Mrs. Ina Carn



July 1, 1946

ple were in attendance the opening day, and the gallery first flung its gates open to the city school children—the "engraved" guests came later. Since that time there have been some three hundred exhibitions of varying sizes, interest and importance.

Notable among these events have been the following: Nineteenth century French painting, which marked the opening of the Stanley McCormick gallery early in 1942; art of ancient America, a loan exhibition from private collectors and museums and research institutions of Aztec, Toltec and Mayan material; French Impressionism and Van Gogh; Old Master drawings from the Fogg Museum of Art; two large exhibits of Renaissance masters; Thomas Eakins; Chinese sculpture; ecclesiastical art of the southwest lent by the Taylor Museum, Colorado Springs Fine Arts Centre; Surrealism and Abstract Art in the United States; Mod-

ern Mexican painting; and important one-man shows of the work of Ralston Crawford, Dan Lutz, Eugene Berman, Rico Lebrun, Clarence Hinkle, Jack Gage Stark, Etienne Ret, Russell Cowles, Copeland Burg, Robert Edmond Jones, Hilaire Hiler and Augustus John.

There have also been many small one-man shows by noted artists of the eastern seaboard as well as a great variety of exchange exhibitions with other institutions, and annual exhibitions of regional interest, such as those of the California Watercolor Society. In other words, every effort has been made to present the art of the immediate region and vicinity.

The Santa Barbara Museum is entirely supported by various classifications of membership which now number more than 700 contributors. The yearly attendance averages approximately 65,000, that is, slightly less than double the population of Santa Barbara.

## U. S. Army Sponsors Art Show in Germany

TRY TO IMAGINE that all the finest Old Masters in the National Gallery in Washington, the Metropolitan Museum in New York, the Boston Museum and the Chicago Art Institute have been assembled in Erie, Pa. Then imagine what an exhibition you could arrange from that combined group! A situation somewhat comparable to that now exists at Wiesbaden (a city about the size of Erie) in the American Occupational Zone of what was Germany.

Under the auspices of the monuments and fine arts division of the American Military Government, the most important exhibition of art to be seen in Germany today is being held in the museum of this celebrated spa. Called "Northern Art Before 1600," it consists of famous works of the Flemish and German schools and Egyptian sculpture, and was drawn mainly from the collections of the Kaiser Friedrich Museum, the Frankfurt am Main, Darmstadt and Cologne galleries. Our army art experts recovered them from salt mines and

air-raid bunkers and are sheltering them in Wiesbaden until the bombed-out cities from which they came are once again able to provide suitable homes. In the meantime, more than 1,000 people a day pay admission to see these treasures.

The present exhibition, opened May 13, includes works by such representatives of the Flemish school as Jan van Eyck, Gerard David, Hans Memling and Hugo van der Goes, as well as works of such German masters as Hans Holbein, Lucas Cranach the Elder, Albrecht Dürer and Mathias Grünewald. Perhaps the most famous item, however, is the sculptured bust of the Egyptian Queen Nefertiti. Most popular, though, is the Cranach *Fountain of Youth*, a lush and elaborate 16th Century fantasy depicting a round hundred old crones going into a magic pool and emerging as pink-skinned virgins.

This is the second art show sponsored by the American authorities in Wies-

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## Chicago Opens 57th Watercolor Annual

THE WEST is taking most of the honors at the 57th Annual American Exhibition of Watercolors and Drawings which opened at Art Institute of Chicago on June 6 and will continue through August 12. Of the eight prizewinners selected from 306 entries, six of the artists have spent most of their time West of the Alleghenies.

Two painters and a museum director—Ben Shahn, Ogden Pleissner and John I. H. Baur, curator of painting and sculpture at the Brooklyn Museum—awarded four of the prizes while the Committee on Painting and Sculpture at the Art Institute named winners of the Blair Prizes.

The coveted Watson F. Blair Purchase Prize of \$600 went to the Cleveland artist, Carl Gaertner, for a gouache landscape, *Valley Town*. Gaertner, who teaches at the Cleveland School of Art, holds a number of other prizes, among them the 1944 Altman Prize of the National Academy and the \$500 Prize in the 1945 Portrait of America competition. Second Blair Award, the \$400 Purchase Prize, went to Karl Mattern for his watercolor, *River Bend in Winter*. A native Chicagoan and 1919 graduate of the Art Institute, Mattern has headed the art department of the University of Kansas for the past ten years.

Another top jury prize, the Norman Wait Harris Silver Medal and \$500, was won by German-born Karl Zerke for his semi-abstract gouache, *House by the Sea*. Now a U. S. citizen, Zerke came to the U. S. in 1934 and four years later became head of the painting department of the Boston Museum School, a position he still holds. Since then Zerke has achieved national fame for his own painting, while his influence as a teacher has had a very far reaching effect. A painting by one of his most talented students, *The Last Supper* by young David Aronson, was recently acquired by the Art Institute.

The Norman Wait Harris Bronze Medal and \$300 went to Margaret Balzer for her *Pine Trees at Hillaway*. Born in Kansas, Miss Balzer studied at the Art Institute and Black Mountain College, is now teaching at Berea College in Kentucky. To *Life* artist-correspondent David Fredenthal went the \$250 M. V. Kohnstamm Prize for his large watercolor, *Wounded Bird*. (Reproduced in the March 1 ART DIGEST.)

The only bona-fide New Yorker among the artist-winners is Philip Evergood who received the William H. Tuthill \$100 Purchase Prize for his fanciful watercolor, *Flowers*. Kalman Himmel, a "self taught" Chicago painter, was awarded the Bertha Aberle Florsheim \$100 Memorial Prize for his gouache, *Western Boulevard*, while Eugene Karlin, also of Chicago, was awarded the Flora Mayer Witkowsky Prize of \$100 for his gouache, *Man with a Flute*.

Honorably mentioned by the jury were Edward Hopper's Mexican watercolor—  
[Please turn to page 31]

TOP—*Valley Town* by Carl Gaertner. Awarded Watson F. Blair \$600 Prize. CENTER—*House by the Sea* by Karl Zerke. Awarded Norman Wait Harris Silver Medal. BOTTOM—*River Bend in Winter* by Karl Mattern. Blair \$400 Prize.

## What Museums Buy

SUMMER is definitely not a dull season at the Colorado Springs Fine Arts Center. Already opened and to continue through October 1, is "2,000 Years of Indian Art in the Southwest," covering art relics assembled from many important Indian collections and considered the most ambitious show of its kind held in the region.

Due July 15 at the Center is New Accessions, U.S.A., an original and provocative exhibition arranged by director Mitchell A. Wilder to reveal the general trend of American museum taste and purchase policy and to indicate "what American museums are trying to prove, if anything." Planned as an annual feature, the exhibition will comprise about 70 paintings purchased or acquired by gift during the past 12 months by 31 leading American museums.

Museums were invited to send from one to three paintings representative of that museum's acquisition policy as regards contemporary American paintings. Future exhibitions restricting examples to European art are also being considered.

The complete list of paintings, which will be shown through September 3, is not yet available. Sharing top honors to date, however, are Max Weber and Dan Lutz, each represented by paintings from three museums. Painters twice purchased this past year include Francis de Erdeley, Robert Gwathmey and Philip Guston. Further data, as well as a report on "what American museums are proving, if anything" will be contained in the next issue of the DIGEST.

## Fine Fabrics Tour Museums

Quietly, and without fanfare, Scalmandre Silks assembled a collection of 80 of their finest fabrics, and sent it on a museum tour last January. Opening at the Minneapolis Institute, it has since been shown in museums from Omaha to Manchester, Vermont. The exhibition serves the dual purpose of acquainting the public with the quality of the traditional damasks, taffetas, and satins, as well as the modern cottons and silks (many printed by the silk screen method) that are being made today, and, incidentally, announces the fact that Scalmandre has reconverted from the manufacture of essential war materials.

The exhibition is under the direction of Carlton V. Earle, formerly with the Cincinnati Museum. A more detailed account of the show will appear in the next issue of the DIGEST when it will be installed in the Lyman Allen Museum in New London.

## Director Plaut Returns

Lieutenant Commander James S. Plaut has returned to Boston's Institute of Modern Art, where he has resumed his duties as director after four years active duty with the Navy. Mr. Plaut followed combatant service in 1943 with subsequent service as director of the Art Looting Investigation Unit, Office of Strategic Services. He returned to his museum post in time for the Institute's 10th anniversary.

July 1, 1946



La Petite Margot Bérard: RENOIR

## Old Friends from the Clark Collection

TWENTY PAINTINGS from the Stephen C. Clark collection have been placed on view, at the Century Association. Mr. Clark's remarkable generosity in loaning items from his collection to exhibitions has familiarized us with the majority of these works and it is like meeting old friends whose worth seems to increase with each renewed contact. Moreover, as Mr. Clark has been associated in the public mind as a collector of French works, it is interesting to discover a number of American paintings included here, attesting the catholicity of his taste.

One of these American works is a portrait by Copley, *Mrs. John Powell, Sr.*, which is typical of his American period in its cold color and its remarkable summing up of personality. This elderly woman seated in dignified serenity, filmy cap and voluminous fichu, is an epitome of New England reticence and self-reliance. One knows that it must have been a striking likeness. There are a number of Homers, that much-admired *Croquet* and *The Dinner Bell* and one canvas quite unfamiliar to me, *Hound and Hunter*, although a brilliant watercolor of the subject is better known.

Eakins is represented by several canvases. The vital portrait of *Dr. Agnew*, apparently a study for this figure in the large group of *The Agnew Clinic* and the formal, portentous official portrait, *Mgr. Diomedea Falconio* reveal dif-

ferent aspects of his approach from spontaneity to his feeling for structure and his power of conveying distinction. A charming portrait, *Maud Cook*, ornate in dress and set against a Victorian background is one of his masterly documentations of a social period as well as of an appealing subject.

It is rewarding to come upon Ryder's *Forest of Arden*, one of his most complete and thoroughly realized works.

Seurat's *La Parade* is one of his great paintings. The figures seem endowed with a flickering vibration that gives them great animation, yet the construction is of architectural magnificence in which every variation of tone, every direction of line contributes to the imposing totality of effect. Seurat's drawing of Aman-Jean displays his subtlety in modelling of the planes of the face and in placing the emphasis on the character of the painter, absorbed in his work. The re-discovery of Corot's, *Port de la Rochelle* is a delight, the pale building mirrored in the pale water against a nacreous sky, yet the whole scene held into appreciable solidity of design.

The five canvases by Cezanne all deserve mention. The *Portrait of Mme. Cezanne* is undoubtedly the outstanding one of the dozen or so of his portraits of her. The resigned look on the broad, rather heavy face, probably resulted from the torture of long sittings in

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Triptych—Carnival: MAX BECKMANN. Exhibited in Iowa

## Modern Trends Weighed in Iowa

By Lester D. Longman

THE ANNUAL "Iowa Summer Show" (at the State University), is designed to demonstrate the condition of progressive painting, particularly in the United States, at the time the exhibition is presented. We are not concerned with artists who merely repeat antiquated discoveries, but only with those who are leaders in forging new directions. A few exceptions are made to honor men who have been pathfinders in the recent past, to provide foils with which the new may be compared, and to represent certain kinds of activity which is contemporaneous in date but not in spirit. So far as I know this is the only major exhibition in the United States which has exactly this purpose. Others are more casually and broadly representative, or more specific in presenting single movements or selected artists, or limited to regional surveys.

The present exhibition illustrates the rapid evolution toward "modernism" which has taken place in the past year. The pace has surprised artists as well as critics. Some artists are frantically "going modern," while brother academicians and local scene illustrators are increasingly neglected. Those who were considered radical a few years ago are now representatives of the center, and

defend the cubist-classical tradition as the *sine qua non* of the twentieth century art. There are few new converts to social realism, which begins to seem dated. One associates it now with the decade of depression, when the truculence of social reformers was a potent and welcome antagonist to the flabby escapist isolationism of the regionalists.

Today the greatest excitement and most rapid expansion is in the area I have previously called *surrealistic formalism*. This is encouraged by the growing influence of the Museum of Modern Art. The artists are expressive designers with a preference for surrealistic images. They may be semi-representational or non-objective. In the latter case they lean toward the biomorphic. They would not, as a rule, want to be called surrealists, nor would they be accepted by the fraternity. They want the psychic surgery of surrealism provided it is incorporated in a formal idiom. Matta and Lasansky are good examples of this movement among younger men.

In consequence, the recent Picasso, Léger, Miro, Klee, and Chagall are now highly admired, while Matisse, Rouault and Beckmann are "classics" of a generation just closing; the orthodox surrealists are valuable pervasive stimu-

lants but deliberately anti-esthetic; and Dali's illusionism is "old hat," academic, and increasingly commercial.

I note two perils in the present scene. One is the tendency of abstraction to become a new "academy," particularly in the direction of geometric thinking. Too many young mannerists and eclectics are invading this area, people who think and see in a conventional way, but manufacture their paintings by another and alien formula, doubtless because this is an easy way to be pleasantly irresponsible and yet fashionable, or else because genuine introspective integrity is rare. It is easy to fool oneself—perhaps easier than to fool others. Painters who intellectually understand and approve of abstraction are not, just on that account, true to themselves if they paint that way. The genuine painter puts down exactly what he sees, feels, understands and lives by, not what he has learned to comprehend and approve.

The other danger is that young painters will be satisfied with the appeal of the image as an image, because it calls up provocative associations. To make it at the same time formally expressive is not so easy, and in this the orthodox surrealists are a constant seductive force and an authority for general delinquency.

### Stephen Clark Resigns

Stephen C. Clark tendered his resignation as Chairman of the Board of the Museum of Modern Art at a meeting held on June 6, and John Hay Whitney was selected to fill his place. At the same time Nelson Rockefeller was elected president of the Museum.

Other officers elected include: Henry Allen Moe, 1st Vice-Chairman; Philip L. Goodwin, 2nd Vice-Chairman; Sam Lewisohn, 3rd Vice-Chairman; John E. Abbott, Vice-President and Secretary; René d'Harnoncourt, Vice-President in Charge of Foreign Activities; Allen Porter, Assistant Secretary; Ranald Macdonald, Treasurer; Ione Ulrich, Assistant Treasurer.

In accepting the chairmanship, Mr. Whitney said: "Mr. Clark has been a great chairman . . . and his resignation is accepted with regret on the footing that he has carried the burden of administrative responsibility during the war years. He is now entitled to be relieved, as he wishes, so that he may devote himself to his major interest, the development of the Museum's collections. During his chairmanship . . . the Museum membership was doubled and attendance has risen to 500,000."

### Midwestern Tour for Britannica

President E. H. Powell has announced a decision to exhibit the Encyclopaedia Britannica Collection in eight more Midwestern cities before sending it on a tour of the South, Southwest and West.

The schedule for the next year is as follows: Milwaukee Art Institute, July 16-Aug. 25; Minneapolis Institute of Arts, Sept. 10-Oct. 13; John Herron Art Institute, Nov. 3-Dec. 8; William Rockhill Nelson Gallery, Jan. 1-Feb. 1, 1947; City Art Museum of St. Louis, Feb. 20-Mar. 20; Davenport Municipal Art Gallery, Apr. 5-May 1; Joslyn Memorial, Omaha, June 1-July 1; Wichita Art Association, July 15-Aug. 15.

Iver Close, *Monde Ouvert*: YVES TANGUY. Exhibited in Iowa



## Contemporary Group

CONTEMPORARY ARTS GALLERY is again stressing the artists it believes in with a large Summer group show. It's a typical and varied exhibition of small-to-medium paintings at small-to-modicum prices. Mostly oils, it represents 30 of this gallery's artists with two or three pictures apiece, none shown before.

Somebody would be very smart to "discover" Harold Baumbach while he's still in the low-price bracket. Several museums already have, but not yet to the extent of price-boosting. He's fresh, decorative and original, and has something to say. His *State Street* and *Broken Fence* are in this show. Stephen Csoka's *Morning Mail* is lush and amusing, while Sidney Gross has a stunning *Interior*, romantically colored and well organized. Harry Dix, while good enough to have been a Carnegie International prize-winner a few years back, has returned from the wars very much improved by a new emotional quality that adds meat to his technical excellence: see *Berlin*, 1945.

Bernard Klonis, as usual, is a finished painter in *Serenade*, and Guy Maccoy's *Still Life* and John Pellet's *Conversation* are likewise excellent.

—ALONZO LANSFORD.

### Prints at 8th Street

An interesting exhibition of prints was held at the Eighth Street Gallery during June. H. Van Brundt showed color lithographs of the exotic flowers of his native Honolulu. The color wood-blocks, *Cedar Swamp* and *In the Rain Forests of Washington*, by Elizabeth Colborne were outstanding technical examples. Other works of interest were offered by Elizabeth Woiceske, Margaret Kilburn and Enez Narch.—J. C.

No part of a rehash of the past season, the June group show at the Downtown Gallery offered almost all new work by the regulars, and seldom seen examples by the Stieglitz triumvirate, Marin, O'Keeffe and Dove. As is customary in this establishment, the exhibition ranged from the super-realism of Harnett (*Asparagus*—1890) and Sheeler's red barns, through the mystical, magical romanticism of Breinin's *Saint John*, reproduced below, to one of George L. K. Morris' most substantial and satisfying abstractions to date. Other noteworthy inclusions were the forceful, abstracted *Nacelles under Construction* by Ralston Crawford, who is off to Bikini with the war department as the only artist to record *Operation Cross-road*; Zerbe's *Around the Lighthouse* which only masterful arrangement saved from looking cluttered; and Zorach's magnificently classical marble *Victory*—one of the most beautiful nude torsos to come from the chisel of a contemporary.



July 1, 1946



Nude: JOHN KOCH

## Small Oils Featured in Kraushaar Show

THERE IS a fine show of small oils hanging at Kraushaar's till July 27. It's a must, whether you go to peek or to purchase—as for me, it's an incitement to collect. This gallery's usual stable of artists is represented, one painting to the artist, by important pictures, all less than 16 by 20 inches, and most of them unusually attractive in price. The show makes a good argument in favor of the artist giving more attention and finish to small works for the moderate-income, though discriminating, buyer.

For instance, there's an Esther Williams *Pier* for \$125; a Preston Dickin-

son *Interior-Abstract* which is very much museum stuff for \$225; and an Yvonne du Bois *Boatyard* for \$75. I also particularly liked Dean Fausett's *Vermont Landscape*, Guy du Bois' typical and good *The Hostess*, Iver Rose's *Fiddle and Me* and Vaughn Flannery's *Cercle de L'Orpheon Ball*. With the fact that all the artists in this exhibition have shown in museums consistently, and all but one have had 57th Street one-man shows, 22 paintings average less than \$200 each. And if you can't afford Goya's famous *Maja Nude*, there's a charming little John Koch piece in a similar pose.—ALONZO LANSFORD.

### Schoenberger, Semi-Abstract

Completely male and vital in approach are the works by Edward Schoenberger seen at the Galerie Neuf during June. Massive forms unite easily under his brush and give power to his semi-abstract arrangements. *Marine Still Life*, one of our favorites, combined earth colors and muted tones of blue to good advantage, and was particularly interesting in compositional arrangement.

In contrast were the works by David Nixon in the same exhibition. His small, incapably painted comments on religion and mythology had little to recommend them to the observer.—J. C.

### In the Klee Tradition

A strong individual note was struck in a month devoted to group shows when the Nierendorf Gallery compressed its summer exhibition to make room for 18 paintings by William Snaith.

Snaith is a modernist who has learned his Klee catechism well, but he is also distinguished by imaginative use of color and texture, and by his interest in refreshingly pleasant subject matter. *Cabin*, the house set in pearl-toned hills, is an iridescent poetic study, while *Hillside*, a fanciful striated landscape, casts a similar charm. Other outstanding paintings are *Blue Vane* and the watercolors *St. Hubert* and *St. Anthony*—J. K. R.



ABOVE—*The Family* by FEDERICO CASTELLON



ABOVE—*Children's Carnival* by PAUL LANDACRE

BELOW—*Dawn Came* by VICTORIA HUTSON HUNTLEY



## Print Annual Opens

THE INITIAL EDITION of the new Annual Print Competition, which opened with the presentation of \$5,000 in prizes at Associated American Artists on June 15, looks like a successful and well-rounded "First"—enough so to clinch Associated's continued sponsorship of the event. The 1,200-odd lithographs, etchings and wood engravings that poured in from all over the country, from well- and little-known artists of all persuasions, must have given jurors John Taylor Arms, Carl Zigrosser and Robert L. Parsons moments of pause in selecting a number suitable for exhibition purposes, as well as in the designation of awards.

Both the prizes and the show as a whole are rather middle-of-the-road, with more deflection to the right than to the left. For some reason, perhaps the technical elements involved, the graphic arts tend generally (or seem) to be more conservative than other media of art expression.

Strongest and meatiest of the big prize-winners is *The Family* by Federico Castellon, voted \$1,000 as the best etching. There is tragedy and the strength to meet it in the faces of the Oriental mother and father, terror in the clutching fingers of the child. Victoria Hutson Huntley received the \$1,000 first award for her lithograph, *Dawn Came*—in a burst of radiating glory over a soft, winter landscape. The first \$1,000 award for the best wood engraving went to Paul Landacre for *Children's Carnival*.

Outstanding, for various reasons, among the ten \$200 Purchase Awards are Joseph Hirsch's excellent lithograph, *Banquet*—a well-told social sermon; Gropper's furious and frenzied *Joshua Fought the Battle of Jericho*; Harry Sternberg's darkly dramatic aquatint of a *Blast Furnace*; and Nura's lithograph of three wide-eyed children and a kitten, titled *Listen!*

Other winning works include Asa Chefetz' simple, realistic wood engraving of a *Summer Sabbath, Vermont*; Luigi Lucioni's sweeping panorama of *The Steeple in the Mountains*; Simka Simkhovitch's *Late Afternoon*, with its softly modeled half-nudes; Philip Kappel's competent and conventional etching, *Off El Morro, Puerto Rico*; *A Tropical Wash Day* by J. McVicker, who massed his lights and darks to good effect; and a rhythmic *Evening Music* by Doel Reed.

There is a great deal of variety, if, proportionately, not much bold experimentation, in the other 188 works. Most of the better known names are well represented in their familiar styles, a notable exception being Adolf Dehn, whose two lithographs are in a softer, more fanciful and suggestive mood. Among the arresting works are a bewhiskered, glaring self-portrait by Mauricio Lasansky; George Biddle's madonna-like *Mother and Child*, a strong study of heads and hands; and a swiftly linear landscape by Joe Jones that looks more like one of his recent wash drawings than the lithograph it is.

Good satire, from amiable to chilling, is contributed by Peggy Bacon, Benjamin Kopman, a non-prizewinning Gropper and Caroline Durieux. The conservatives are best represented by Arthur Heintzelman and John Costigan, and the moderns by Werner Drewes, Boris Margo and Will Barnet. Solid performances from numerous camps are turned in by Leonard Pytlak, Vera Andrus, Beatrice Mandelman, Louis Lozowick, Howard Cook, Jenne Magafan, Joseph Margulies, and E. L. Blumenschein, among others. (Exhibition runs through July 15.)—JO GIBBS.

## Midtown Individuals

THE LARGE GROUP SHOWING of paintings and sculpture in various mediums, at the Midtown Gallery, is so well selected that it presents the individual artists at a definite point of achievement. As it is a large exhibition, however, some selection must be made, not so much on the basis of better or best, as from the immediate appeal of particular works.

Julien Binford's large canvas, *Still Life with Figure*, is one of these immediately appealing items. *Avalanche Lake* by Maurice Freedman is an orchestration of sinister forms, the catastrophic, tumbling red cliffs, the sullen water and lurid sky all repeat and intensify each other in a vivid presentation. Margit Varga's *Midnight in Brewster* depicts an ordinary village scene rendered eerie by the darkness of the curving street against the fields of snow of the background and the pallid light of a moon struggling through the clouds. Imagination and sound design bring this off happily.

*Sunday Afternoon*, a tempera, by Zoltan Sepeshy, possesses a remarkable sense of scale in the placing of the solid figures of the foreground in contrast with the depths below. The appropriateness of the color and the surety of the brushwork are alike admirable. Miron Sokole's *White Bridge* is one of the paintings that conveys as much by suggestion as by statement.

*Carousel*, by Gladys Rockmore Davis, shows two children leaning together as they gaze down at a whirling gayly-colored merry-go-round far beneath them. The seizure of childish posture and the charming contrast of the blonde child with the dark-haired companion, as well as the play of color in their dresses, render this canvas an appealing one, as well as a demonstration that Mrs. Davis gains as much, or more effect, in her cooler palette than in the high-keyed one she once employed.

Among the items of sculpture, *Figure Standing*, a carving in wood by Oronzio Maldarelli, displays a fine adjustment of rhythmic planes in an unusual design. Arline Wingate's *Standing Figure* in bronze follows the classical conventions of pose in able modelling. Lillian Saarinen's glazed ceramic, somewhat like a Chinese grotesque, possesses decorative effect in its rhythmic contours.

—MARGARET BREUNING.

### The Company You Keep

We pass along the following anecdote from the column of Eugene Lyons (New York Post):

Oscar Levant and Alfred Gwynne Vanderbilt walked along 57th St. yesterday, where Stanton Griffis joined them and invited them into an art gallery where he thought he'd find a Utrillo he wanted. . . . The proprietor showed them some paintings. Just before they left Levant pointed to one picture and asked: "How much is that?" . . . "\$2,500," said the proprietor. . . . "I'll give you \$1,000 for it," Levant said. . . . "Sorry, but I couldn't sell it for \$1,000," said the proprietor. . . . "That's fine. And don't back down," Levant quickly told him. "I just wanted the kick of knowing that with Vanderbilt and Griffis here I was the only one who made an offer."

July 1, 1946



*The Wooden Bridge*: SOL WILSON

## Romance and Harmony from Two Centuries

AN EXHIBITION which satisfies the 57th Street summer stroller's thirst for a really cohesive group of paintings is the selection of 19th and 20th century American pictures at the Babcock Galleries. Beyond the high calibre representation accorded the artists there is also present the unifying factor of approach and mood which makes 12 artists each from two centuries hang together in harmony and understanding.

Romanticism is the skein which draws these dissimilar pictures together—whether it be the romance of the delicately prescient or the bold exotic scene, the richly sensuous enjoyment or frank

adventuring in color and pigment. Here are Robert Newman's *Witching Hour*, with the figures mysteriously grouped beneath reddish trees under the significant scrutiny of the pale moon who seems to have lent the people her own crescent shape; Homer Martin's brooding *Coast of Normandy* and, among the moderns, Revington Arthur's *River*; Martin Friedman's glowing color orchestrations in *Ode To Summer*; Jean Liberte's *Street in Rockport*; Lewis Daniel's splendid new *Song of Songs*. Sol Wilson, one of the few painters who resists the popular urge for an annual exhibition, should produce a knockout next season when he holds his first oil show in many years. *Wooden Bridge*, like his other paintings seen around town in group shows, is unusually strong and imaginative painting.

Other works seen include the remarkably fresh and "modern" landscape, *Hudson Valley*, painted by Inness in 1875 (sold the next year by the Vose Gallery and just returned from a long sojourn in England); Eakins' portrait of Haseltine, who was the artist's first dealer and the grandfather of Carroll Carstairs; Gorsline's unusually soft portrait of Thomas Wolfe.

—JUDITH KAYE REED.

### Varied Moods at Milch

The Milch Galleries have assembled a large group exhibition of members' work which encompasses a wide range of style and mood by artists of this century and the last.

Luks' round-cheeked *Child in Gray*, Hassam's fresh *Nymph Overlooking the Sea*, and Lawson's *Upper Manhattan* are outstanding among the older pictures. Contemporary art which makes strong impression includes Louis di Valentin's *Trick Shot*, a vibrant picture filled with interesting paint passages, clever characterization and nervous drawing; Ferdinand Warren's thickly-painted *Rock*, Laufman's *Still Life*, a refreshing change from his soft landscapes, and Hobson Pittman's familiar *Sisters*, seen again in their Victorian rooms which are surprisingly bare despite the cozy comfort spotting.

—JUDITH KAYE REED.



*Carousel*: GLADYS ROCKMORE DAVIS  
On View at Midtown Gallery



*Romanesque Head of a King:  
French 12th Century*

## The Middle Ages

THE RECENT RE-ARRANGEMENT of the Mediaeval Galleries of the Metropolitan Museum, bringing back to public view rare treasures stored away for safety, has been carried out on a chronological basis. Yet the chronology of centuries, of barbarian invaders pushing restlessly across Western Europe, and of the later civilized and settled peoples can scarcely be apprehended clearly in such a compass, rich as it is in priceless treasures.

Perhaps the most successful chronology is afforded by the magnificent collection of jewelry that illustrates the movements of the nomads invading Europe. In their roving life, architecture counted little, but ornaments were the prized possessions. Coming from regions where gold was plentiful and easily mined, they created a wealth of personal adornments, which posterity has come upon in their tombs. The itinerary of the tribes, shown here by maps, explains much of the character of the forms of their art.

For example, the Goths, leaving Asia some centuries before the present era, learned much in their contact with the Cimmerian Greeks of the Bosphorus in the matter of the technique of working gold and silver. It is owing to such influences that craftsmanship became more and more refined, and the taste for incrustations of precious and semi-precious stones was augmented. Both as historic documentation and as a source of esthetic delight, this collection of jewels is an important feature.

Coming down into later times, it is possible to see the fusing of the ideals of Romanesque and Gothic design. *Virgin and Child*, in painted wood, 12th century provenance, illustrates the old hierachical conception of the Virgin. She is seated majestically upon a throne holding the Child stiffly on her lap, in symmetrical draperies and conventionalized Byzantine attitude. It is a symbol, rather than an attempt at presenting a realistic figure. In remarkable contrast is a *Virgin and Child*, of Burgundian origin of the late 15th century, in paint-

ed limestone, where the Gothic influence makes itself felt in the tenderness of the mother and the naturalism of the child on her knee. The beauty of the flowing draperies and the gracefulness of the posture of both figures is characteristic of the later, warmer, more human conception of the subject.

Other sculptures that are arresting include the German *St. Christopher*, polychromed throughout in its sinuous rhythms and presenting an actually coy, smiling Child; an *Angel*, originally one of eleven designed by various artists for the facade of the Duomo in Florence, at the end of the 14th century, designed with an elegance of simplicity; and a *Virgin and Child* of Spanish 14th century provenance, extremely realistic in delineation of form and features. The figures are in limestone painted and gilded, yet the effect is of delicacy, rather than ostentation.

It is interesting to realize the growing importance that the saints assumed in these sculptures. The stodgy, business-like figure of *St. Bavo*, patron saint of Ghent and Haarlem, equipped in armor; *St. John* with open book and his symbolic lamb issuing from voluminous drapery; *St. James*, a splendid figure in polychromed wood; *Saint Writing* with his materials on his knee and his studious head bent over them; and *St. Firmin*, 13th century School of Amiens, cheerfully carrying his head in his hands, as *St. Denis* of Paris is reputed to have done after his execution.

It is impossible to give a proper account of the rich collection of enamels, some of them constituting a whole shrine in champleve enamel, nor of the ivories or tapestries. One feels as one does in visiting the Cluny Museum in Paris, that a whole day should be given to each division of the treasures to appreciate them properly, for metal work, majolica and small sculptures should come in for their rightful consideration.

—MARGARET BREUNING.

*The City Art Museum continues its near-perfect batting average with the recent purchase of Girl with Horse by John Flannagan, reproduced below. There is unseen tragedy connected with this serenely sensitive limestone sculpture. Flannagan sent it to Green Acres School at Silver Spring, Md., as a pledge for his daughter's tuition there, but he died, by suicide, before redeeming it. The Museum bought it from the School through the agency of the Buchholz Galleries in New York City.*



## Worcester's Virgin

THE WORCESTER ART MUSEUM announces an outstanding purchase for 1946—the acquisition of a fine French Romanesque *Virgin of the Annunciation*, one of the most important mediaeval sculptures to enter an American museum in recent years. The 12th century figure, reported to have come from a Pyrenees church, is carved in high relief marble and measures more than five feet in height. Colonnettes and capitals still attached to the sculpture indicate clearly its original position as part of the architectural decoration of a wall.

Revealing close relationship with 12th century sculpture of northern Catalonia, Worcester's new purchase displays characteristics of its epoch through the frontality of pose—its rigidity tempered by rhythmic treatment of drapery and linear emphasis on facial features and robes.

## Contemporaries for Boston

The Boston Museum has acquired seven more paintings for its growing collection of provisional acquisitions, now on view in the Contemporary Gallery. Under the museum program each of the pictures may be exchanged for a later and more representative work by the artist. Boston's new contemporary paintings are:

*Street Scene No. 1* by Jack Levine, presented to the museum by the Boston chapter of the National Council of Jewish Women; *Marriage Party* by Howard Gibbs; *Clown with Rooster* by Hopkins Hensel; *On The Road, Alabama* and *Flowers in a Green Vase* by Anne Goldthwaite, presented to the museum by the executors of her estate; *Haunted House* (watercolor) by Douglas Brown and *The Patriarch* (watercolor) by Sam Thal, presented to the museum by Lee M. Friedman.

## Individualists All

OILS AND WATERCOLORS form a summer show at the Macbeth Gallery, displaying the work of artists usually found there and of others making a debut. There is no common denominator in the group, but a decidedly individual approach to subject matter and handling. Joseph de Martini's *The Trail*, the wandering path climbing among towering cliffs, possesses some of those unbelievable modulations of deep blue that characterize this artist's palette. The tiny figures toiling along this trail strike out a contrast in their notes of sharp red. *Demotion*, by Dorothy Hoyt, is an extremely able organization of sharp diagonals and large, almost amorphous forms.

Michael Matera's *Marshfield Winter*, snow, a cold sky, a glimpse of skaters on gleaming ice and a framing of old, weathered houses is arresting. *Street Scene* by Herman Maril is a highly imaginative rendering of a familiar subject with color and light patterns skillfully woven into the design. Maurice Becker contributes *Rodeo Bulldogging*, a vehemence of movement sustained in the flow of the rhythmic pattern.

Among the watercolors deserving comment are Emil J. Kosa, Jr.'s original conception of *Castles in the Air*; Ferdinand Warren's *Willow Pond*. James Lechay's *Ships and Lower Bay* is also outstanding.—MARGARET BREUNING.

## Modern Mosaics

FOR SOME REASON mosaics are not popular with contemporary artists—which is all the more reason why one should stop at the Mortimer Levitt Galleries where original mosaics, very modern in feeling, by Max Spivak are current through July. Spivak, who has studied the art both here and in Italy, teaches mosaics at Fort Jay and is represented by paint or mosaic murals in the Astoria Children's Library, Women's Civil Service Dormitories, Textile and other high schools.

A bold designer, Spivak does not confine himself to traditional materials but works with glass, stone, metals, even using such lowly materials as pebbles, rusted nails and underwear buttons. The effect is a striking one of depth and varied texture. Backgrounds for the animals and figures are suggestive and subtle, and the subjects themselves stand out with striking strength. These fanciful works can be purchased framed for as little as \$100 (\$175 for a pair) or as much as \$2,000 for the large, delightful *Birds* panel.

—JUDITH KAYE REED.

## John Sloan Retrospective

Not infrequently, some of the most rewarding summer shows are tucked away far from metropolitan centers. A case in point is one of the finest and most inclusive showings of the work of John Sloan ever assembled. It will be on view at Dartmouth College until September 1. The exhibition includes 27 oils dating from 1901 to 1946; 82 etchings from 1888 to 1941; and 14 drawings and lithographs. Mr. Sloan has written a foreword to the catalogue and comments to accompany each of his pictures.

July 1, 1946



Not daunted by heat and humidity, even the Boston variety, Robert C. Vose has collected from far and wide a third Summer Exhibition of Early American Landscapes. More than a hundred canvases featuring the Hudson River School and some of its more illustrious successors such as Blakelock, Inness and Martin, will fill the entire third floor of the Galleries through September. Also included are some rare works by earlier painters such as Durrie, Bierstadt and Browere. Contrary-wise seasonally, the most important pictures in the two previous summer shows were acquired by museums, and it is expected that those in this exhibition will follow. Blakelock's magic Moonlit Lake, reproduced above, is an indication of the quality of the assemblage Mr. Vose is offering Boston art lovers.

## G.I. Artists Who Paint Seriously Hold Show

A FIRST EXHIBITION of an organization of World War II artist-veterans, which will be on view at the A.C.A. Galleries for the first two weeks in July, should lower the eyebrows of any who suspect the G.I.'s "dabble" in art at the taxpayer's expense merely to postpone the evil hour of starting to work to earn an "honest" living.

There is one ex-colonel and an ex-major in the group, but most are ex-privates who have resumed study under the G.I. Bill of Rights with a new sense of responsibility. They are serious, sober and humble youngsters, for the most part, with something deeply felt that they want desperately to say. Where lack of technical knowledge interferes with this desired communication, sincerity steps in to act as a counterbalance.

Most of the 52 oils, sculptures and drawings are modern in feeling, with a few essays into the more advanced forms of expressionism, abstraction and surrealism. One traditionally conceived portrait head, a very creditable character study by Seymour Fox, and an equally traditional plaster head of Beethoven by V. C. Basil serve as points of contrast.

It is difficult, probably unfair, to single out individual work for comment because talents are numerous and varied. But a few who would bear close watch are Carmon D'Avine, who employs a powerful brand of expressionism; Nick Maltese, whose surrealist nightmares and technique are in the Ernst vein; Walter Erhard, who incor-

porates tragedy into good design in his emaciated, semi-abstract mother and child; and Hy Koppelman, whose abstract wood sculpture titled *Young Girl* is full of natural beauty and lyrical tenderness. Among other arresting and well realized entries are paintings by Dean Bauman, Oscar Chelimsky, Howard Daum, Ralph Dubin, James Ford, Bernard Gurevitz, Rudolph Millendorf, Joe Rowe, Glen Heberling, and, of course, a thoroughly professional work by Syd Browne.

Let us give these boys—and one girl—from Omaha Beach and Okinawa a hand. They deserve it both for past and present performances.—JO GIBBS.

## A Matter of State

Right on the heels of the Inter-American Office—National Gallery sponsored watercolor exhibition (see June 1 Digest) which covers North American trends in the medium from Winslow Homer to Morris Graves, comes announcement of a second traveling watercolor show—this time sponsored by the Department of State.

The new collection, which will soon leave on a five-year tour of Latin-American republics, comprises 35 watercolors by contemporary U. S. artists. With emphasis on modern trends, the exhibition includes works by John Marin, Karl Zerbe, Alexander Calder, Morris Graves, Chet La More, Stuart Davis, Romare Bearden, Julio De Diego, Julian Levi, Jacob Lawrence, Raymond Breinin, Gifford Beal, Zoltan Sepeshy, Erle Loran and John von Wicht.



*Gone Away (Scout Stevens):* FREDERIC REMINGTON

## Remington's Saga of the Romantic West

FREDERIC REMINGTON never for one moment considered himself a "fine artist," but some of his myriad illustrations have, in the past few years, brought fine art prices. One oil, *A Dash for Timber*, was sold at auction last year for \$23,000. Confused though his status seems to be at the moment in the public mind, the current exhibition of his work at the Harry Shaw Newman Gallery confirms the fact that he was one of the greatest illustrators this country has ever produced.

Contrary to general belief, Remington was not only a son of the effete East, but he received formal art education at the Yale Art School. His career at Yale was cut short by his father's death, but not before he had started on another road to inter-collegiate fame on one of Walter Camp's early football teams.

At the age of 19 he took his small inheritance and went West to make his fortune. Thereafter, in rapid succession, according to Helen Comstock in the Gallery's publication *Panorama*, he became a clerk, ranch cook, cowboy and stockman.

Even as a young hopeful in 1880, Remington knew that the West of his heroes, Catlin, Lewis and Clark, was disappearing. Later he wrote: "I knew that the railroad was coming, I saw men already swarming into the land. I knew the derby hat, the smoking chimneys, the cord-binder, and the thirty-day note were upon us in a resistless surge. I knew the wild riders and the vacant land were about to vanish forever, and the more I considered the subject, the bigger the Forever loomed. Without knowing exactly how to do it, I began to try to record some facts around me, and the more I looked the more the panorama unfolded."

That Remington soon found out "how," and "saw" when he looked, is attested by the 16 pages of fine print in a New York Public Library Bulletin required to list just the magazine illustrations (he also did many books) produced between 1888 and 1902.

The oils, watercolors and drawings

shown by Harry Shaw Newman are all fairly early, produced between 1887 and 1897, and most were done for Harper's. Even the oils, done for half-tone reproduction, are black and white (Remington didn't begin to use color until printing processes for it were commercially feasible), but this in no way detracts from their "colorfulness."

No less than eight of the 24 original paintings for *Hiawatha* are shown, all of which are considered by experts as more accurate in detail than Longfellow's poem. When Remington set out to illustrate "the greatest battle that the sun had ever looked on" he captured as much furious action in the flying feathers of the two protagonists as he did in madly racing horses or dogs.

No illustrator, to my mind, has ever given Remington serious competition in

*The Capture:* FREDERIC REMINGTON



the portrayal of certain kinds of arrested motion—except that it never seems arrested. A pair of pictures, unidentified as to text but looser and more imaginative in treatment than most, tentatively titled *The Capture* and *The Captive*, exemplify this talent.

An extraordinary *ex post facto* portrayal of Pontiac Leaving the Fort at Detroit, based on unpublished papers of the Gladwin family, is not only a gripping presentation, but it is without a doubt the nearest thing we have to a veracious pictorial account of the event. Ethnologically and iconographically Remington was Simon Pure.

The implications of this show are, in a way, both broader and deeper than the genuine merit and technical skill of the work shown. No one who has ever dreamed childhood dreams of cowboys and Indians, or who has felt a nostalgic sadness over the recent death of William S. Hart, can afford to miss it. (Through July.)—JO GIBBS.

## In Abstract Vein

A SMALL GROUP SHOW of new paintings by Drewes, Moller, von Wicht and Wolff hold the spotlight at Kleemann Galleries through July and August. If you're an abstraction fan, or if you've begun to despair of finding clarity or wit or originality in this field, don't miss this exhibition. It has personality, and it talks to you with adult, unself-conscious charm. I speak of the group as an entity, for I have seldom if ever seen a number of abstractionists without obvious common influence (unless it be a slight touch of Bauhaus), hang so well together, one complimenting the other. Perhaps the selection, the arrangement, and the setting have something to do with it, too.

Werner Drewes shows a pair of semi-abstract, or abstracted from nature, paintings, fluidly organized with good color, though maybe a little heavy. Of Hans Moller's three examples, particular attention should be paid *Jersey White Giants*, a superb semi-abstract of a cockfight, and the charming *Little Moses*. Albert Urban, skilled exponent of silk-screen (see his technically amazing reproductions at Museum of Modern Art), has two good semi-abstracts in gouache which possess fine color-relations. John von Wicht is impressive with *Spider*, a beautifully controlled and designed oil, and *The Artist's Studio*, which has excellent and decorative color.

The only completely abstract paintings are by Robert Jay Wolff, who will be remembered for his industrial posters "Elements of Design," for the Museum of Modern Art (see ART DIGEST, Feb. 1, 1946). Both his paintings in this show are clean, faultlessly organized and decorative.

—ALONZO LANSFORD.

## Classic Line and Interpretation

Drawings which combine the classic purity of line with equally classic pagan interpretation were exhibited by Susan Thul at the Norlyst Gallery during June. Subject matter was drawn from theatre and literature generally, revealing Miss Thul's admirable ability as illustrator. Color, when it was used in the watercolor drawings, was knowing and bright.—J. K. R.

*The Art Digest*

## Americans Abroad

INAUGURATED by British Royalty and the U. S. Ambassador, the English are inspecting two centuries of our pictorial art, represented by 240 pictures. These were assembled under the direction of Curator John Walker of Washington's National Gallery and are on display at the Tate Gallery (see May 15 DIGEST).

The critic for the London *Times* seems to have used some caution—puzzled, perhaps, or is it traditional English reticence and reserve? He recognizes that "the exhibition is fully representative of all phases of American painting" and that "the emphasis is all on those qualities which distinguish American from European painting." He implies, however, that the British have heretofore thought largely of the American School in terms of "Ecole de Paris" and he finds it an especially happy occurrence that Eakins who "is admired in America for his realistic and unromantic approach" is represented by eight pictures.

"What we most need to see in this country," continues the reviewer, "is what is least known here—the work of American artists who struck out on an independent line for themselves."

In an appraisal of our 18th century painters: "It is particularly interesting to see the marked difference between the stiff and honest realism of Copley in his American period and the fluent virtuosity in composition which he acquired in London. Gilbert Stuart is surely a far more remarkable artist; in

his portrait of Mrs. Richard Yates there is the same agreeable freedom from idealization that distinguishes Copley's American portraits, but, together with this, an admirable and well-balanced design."

In speaking of our painters of the late 19th and early 20th centuries the *Times* man said that "Eakins, Ryder, Winslow Homer, and the rather later artists called at the time the 'ash can school,' worked against odds. Eakins was an artist of talent and great integrity, and his portrait of Miss Van Buren has an impressive solidity, while his picture of William Rush at work has great delicacy of feeling. But *Between Rounds* is forthright to the point of being photographic; the realistic protest has become plain realism."

Of the more recent U. S. painters the critic finds that they "are most sensitive to all the currents of European art" but that they are adept in many different styles, evidently enjoying complete freedom of technique.

A second article released by the London *Times* reminds us that "even during the War of Independence, it is agreeable to remember, American painters did not stop coming to London to study under the great, all too impressive Benjamin West, and the British Government seems to have been perfectly liberal in entertaining them." In return, "and it was a handsome return," says the writer, "no one did more than Whistler to rescue English painting from a shocking condition."

This British writer maintains: "As yet there is inevitably some uncertainty

in choosing the appropriate language from the many diverse idioms of modern European art, and, as the director of the Tate Gallery puts it, 'the impression is one of the overwhelming variety.' But variety means freedom, and there can be little doubt that the American climate is now favorable to an indigenous art."

Jane Wilson, art critic for *Time Magazine*, New York, writes two amusing conversation pieces reported to her by cable from the London preview:

"The King guffawed when his guide informed him that a Georgia O'Keeffe he was admiring was titled *Pelvis with the Moon*. Said Queen Elizabeth tactfully: "modern U. S. artists exhibit tremendous vitality."

One baffled Britisher buttonholed a U. S. reporter, begged him to "show me which of these things represent the American form of art. They all look French to me." When the correspondent pointed out regional Americana by Thomas Benton and John Stuart Curry, the Englishman said "Hmmm, thank you" and walked away.

The London *Times*, trying to add it all up, guessed that what was really native to the American Way was a "matter-of-fact approach."

—ROGERS BORDLEY.

### Merchant Marine Artists

Paintings, drawings and camera studies by men of the Merchant Marine were exhibited in June at the National Arts Club. Among those on the sponsoring committee were Gordon Grant, H. H. Lawrence, Allen Terrell and S. J. Woolf.

## SUMMER SHOW BY 39 NON-OBJECTIVE PAINTERS

Harry Bertoia	G. der Hohanesian	Dorothy Morang
Eugene Biel	John Joslyn	Lloyd Ney
Mary Biel	Helen Kendall	Hilla Rebay
Ilya Bolotowsky	Maude Kerns	H. Reichel
Netta M. Burton	Medard Klein	S. Reichmann-Lewis
Svend Claussen	Chanel Kubert	Rolph Scarlett
Donald Coale	Ibram Lassaw	Jo Slevin
Emmet Edwards	Fernando Martinez	Charles Smith
Perle Fine	Wallace Mitchell	Lucia Stern
Conrad Fried	Lewis Mace	John Tunnard
Edward Garman	Alice T. Mason	Windsor Utley
Noah Grossman	L. Moholy-Nagy	Daniel Wegman
Lee Hersch	Alfred Morang	Jean Xceron

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July 1, 1946

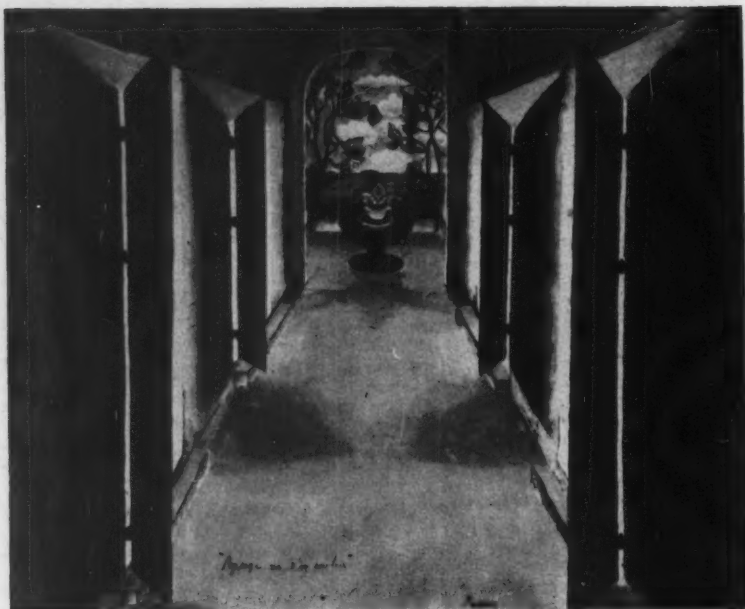
## SUMMER EXHIBITION

ARTHUR BARNET COSTIGAN DANIEL GORSLINE JACKSON FRIEDMAN	KNIGHT LIBERTE McCOY PELS ROSENFELD WILSON YACOE
HOMER RYDER EAKINS INNESS MARTIN NEWMAN	ROBINSON HASSAM EILSHEMIUS WYANT LAWSON BLAKELOCK

## BABCOCK GALLERIES

CARMINE DALESIO, Director

38 EAST 57th STREET NEW YORK



*Paysage: LOUVRETURE POISSON*

## Primitives from Haiti Please New Yorkers

THERE WAS MORE ANIMATION and lively fun to be found on the walls of the American-British Art Center during the latter part of June than anyone had any reason to expect at this time of the year. The source of this unanticipated stimulant is the Centre d'Art, organized by Dewitt Peters in Port-au-Prince in 1944 under the joint sponsorship of the Haitian-American Institute and the Haitian Government. Obviously, Mr. Peter's efforts fell on fertile ground, for the work of his untutored flock makes that of our own over-large group of "primitives" look a little dull by comparison. Generally, the paintings have a strong, exuberant native flavor, and more craftsmanship, subtlety of color, and sophistication of design than those of the Northern purveyors of the naive.

First billing is given to and deserved by Louverture Poisson, 26-year-old member of the Haitian Air Corps, who started painting in a repair shed of an airfield. Most of his 11 paintings tell

vigorous tales of primitive passion—love, murder, and remorse—in well realized, three dimensional interiors, executed in a rich but rather somber off-keyed palette. There is haunting symbolism in *Paysage*, an empty corridor lined with half opened doors which leads to a bright landscape vista.

Fifty-four-year-old Philome Obin, on the other hand, takes a keen interest in politics and history, and has his own brand of comment to make on both. For instance, he pictures a not in the least unhappy-looking Elie Lescot fleeing, not too fast, before an avenging *Angel of Democracy*, while three sharks and a whole sky full of cherubs look on. Leon Agnant, now seventeen, contributes a highly sophisticated, delicate, semi-surreal, semi-abstract *Marriage Battle* that would do credit to a follower of the School of Paris.

Castera Bazile's *Religious Procession* and *Carnival du 5 Mars* are bright, gay, and charming with the little figures and their surroundings admirably woven into compact, flat-patterned designs. Hector Hyppolite (who is a Voodoo priest in his spare time, and has an excellent color sense) and Rigaud Benoit go in for cabalistic signs and the depiction of native rites so strange that one wishes one could read their meaning. A green and gold *Harvest* by Rowe is admirable, both for its simplicity and vibrant color.

Upstairs, apart from his flock, were hung a group of water colors by shepherd Peters, which indicate that the Haitian climate agrees with his production as well as it does with that of the Centre d'Art habitués. These are freer

and more spontaneous than his earlier work. Figures take easy poses, and even the landscapes show adept use of flowing, almost calligraphic line.

Enjoyed for what they are, these untrained observations of simple people afford genuine pleasure. They should no more be confused with the Rembrandt tradition than good folk music should be confused with Beethoven.

—JO GIBBS.

## From Keppel's Book

Frederick Keppel's famous book *The Golden Age of Engraving* is the basis for an exhibition of prints now on view at the George Binet Gallery. Here are the masters and satirists who had an almost tyrannical influence over the political and social conditions of their day.

Dürer's *Christ Before Caiaphas* is remarkable in the savagery of facial expression; only 4½ by 2¾ inches, it has the power of a much larger work. A full-length portrait of Napoleon in his coronation robes by Boucher, with its wealth of textured detail is magnificent in workmanship. The list of artists is a long and impressive one and includes works from the 16th to the 20th century.

Of particular interest in the group of Hogarth prints also on view, are the two works, *Noon* and *Night*, companion pieces to *Morning*, owned by the Metropolitan Museum and included in its recent exhibition.

The Binet Gallery will continue to exhibit sections of the current show throughout the summer.—J. C.

## Stages of Silk Screen

An exhibition showing the various stages of silk screen printing was held at the Serigraph Galleries during June. Five artists contributed prints showing the original sketch, the application of each color and the completed print. We feel that the show would have been more instructive had the actual tools and stencils been available for examination.

The artists included in the exhibition were F. Wynn Graham, Henry Mark, Edward Landon, Leonard Pytlak and Doris Meltzer.—J. C.

## Ann Arbor Opens Museum

Ann Arbor, Michigan, long an active art center, boasts the newest Museum of Art in the country. It opens on July 1 at the University of Michigan, with the Alumni Memorial Hall as its first home, and the circulating edition of the Whitney Museum's stimulating *Pioneers of Modern Art in America* (see April 15 DIGEST) as its first exhibition.

The new Museum will house a variety of art already belonging to the University, and an active exhibition schedule is planned. Jean Paul Slusser, chairman of the department of drawing and painting, is the Acting Director, and Miss Helen Hall will assist him as Curator of Painting.

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## Distinguished Group

THE GROUP EXHIBITION, at the Passe-doit Gallery, like many of the other summer shows, includes artists who have recently come under theegis of the gallery with familiar contributors. It is, in fact, one of these recruits who presents one of the outstanding items of the collection, Ruth Ray's *Nightmare*, which may be labelled fantasy or surrealism, as one prefers. The white, albino horse leaping the barrier, over which a velvet drapery is negligently disposed, is brushed with almost meticulous precision, yet suggests a sense of violent movement in the plastic rhythms of the leaping animal.

Conrad Albrizzio's *Land and Sea and Sky*, which for all its definiteness of title is a nonobjective painting, suggests a whirling movement of planes that seem to be impelled by some magnetic force into an orbit. Margaret Stark's *People and Things*, seems a little more forced than her usual fantasies, although the vehement clash of vermilion and hard blue areas lend animation. J. M. Hanson's *The Wine Bottle* proves to be two, as well as a carboy of some scarlet liquid. The large figure with outstretched hand and the suggestion of a silhouetted head at the lower side opposite have been skillfully drawn into a high-keyed decorative composition.

It is good to find a canvas by Whitney Hoyt, too long absent from exhibitions. His *Flowers*, a bunch of varied pink roses in a glass against a fusing of modulated blues affirms his excellent craftsmanship and taste. Buffle Johnson's realistic *The Watermelon* reminds one of James Peale's paintings of the same subject. Not that there is anything derivative, but the chunks of red, juicy melon set against the rectangle of an empty picture frame possess the same luscious quality of substance as Peale's work.

Reynould Arnoud's, *Les Tours Blanch-es*, contrasts a flat cubistic pattern of red and green village with solid white towers in an unusual effect. Houghton Cranford-Smith's stylized landscape, *Summer*, a handsome canvas by Amédée Ozenfant, *The Grotto*, and a highly effective painting of a bouquet of flowers against sky and sea, *Flowers in the Moonlight* by Victor Tischler, are other excellent items of a well-selected exhibition.—MARGARET BREUNING.

### Women and Flowers

Pretty women, capably painted with a suggestion of French Impressionism, and flowers depicted in all their elusive form, composed the exhibition of paintings by Alexander Sideris, seen at the Arthur U. Newton Galleries the past fortnight. Often the artist combined his two favorite subjects to create equally appealing studies.—J. K. R.

### Views of Paris

Paris through five centuries, beginning with a woodcut from the Schedel Chronicle in 1493 and continuing to the 20th century, may be viewed at the Emmerick Gallery until July 6. Collectors and sentimentalists alike will enjoy these views of historic spots and Parisien life by such masters as Matthæus Merian and Hyacinthe Rigaud.—J. C.

July 1, 1946



Galen Caspers: STEPHEN MCNEELY

## Portraits by McNeely

FEATURED ARTIST for the first fortnight at the music-art colony of Camden, Maine, is the talented portraitist Stephen McNeely, who is exhibiting a large group of his sculptures and paintings. Although young, as artists go, McNeely has already made a dent in the list of national art awards, including the Hallgarten Prize at the 1942 National Academy. His main tools are a rare understanding of children and a sure technique than can translate his personal interest into warm, sympathetic statements.

For example, in his busts of Jonathan Dodge and Galen Caspers he catches more than the likeness of an individual; here, he charges his work with that illusive quality that makes these, in effect, *Portraits of Youth*, regardless of heredity and environment, and capturing their inscrutable moods,

their insistent aloofness from so much that comprises the adult world. McNeely's portraiture is rooted in sturdy realism—but it is not "photography in bronze."—P. B. JR.

## A Third Guggenheim

Hazel McKinley, who is Peggy Guggenheim's sister, paints with a verve and spontaneity well suited to her gay accounts of scenic California and Mexico, as was evident in her first Eastern exhibition at the Bonestell Gallery during June. Veteran of three Hollywood exhibitions, Miss McKinley is not enamoured of either of the advanced painting styles sponsored by her sister at Art of This Century or her uncle, Solomon R. Guggenheim, at his Museum of Non-Objective Art. In spirit she is probably closest to her niece, Pegeen Vail, who held her first showing of gay paintings at mama's gallery recently. In any case, Miss McKinley's watercolors are exuberant expressions, formed in bright fresh color and amusing design. *Mexican Garden*, *In Old Sante Fe* and *Cactus in Mexico* were outstanding.

On view through July at the same gallery is a group showing of oils and watercolors. Outstanding are Eric Isenburger's sketchy *Classic Head*; Cecile Belle's handsome fishermen and pictures by Nancy Bowman and Lucille Evans.—JUDITH KAYE REED.

### St. Louis to Brooklyn to Rome

A lively game of museum musical chairs has reached from St. Louis to Brooklyn to Rome. James Kellum Smith, president of the American Academy in Rome, announces that Capt. Laurence P. Roberts, formerly director of the Brooklyn Museum, will assume the directorship of the Academy, in Rome, as soon as he is released from the Army. Charles Nagel, Jr., previously associate director of the City Art Museum in St. Louis succeeded Capt. Roberts in Brooklyn. (See June 1 DIGEST.)

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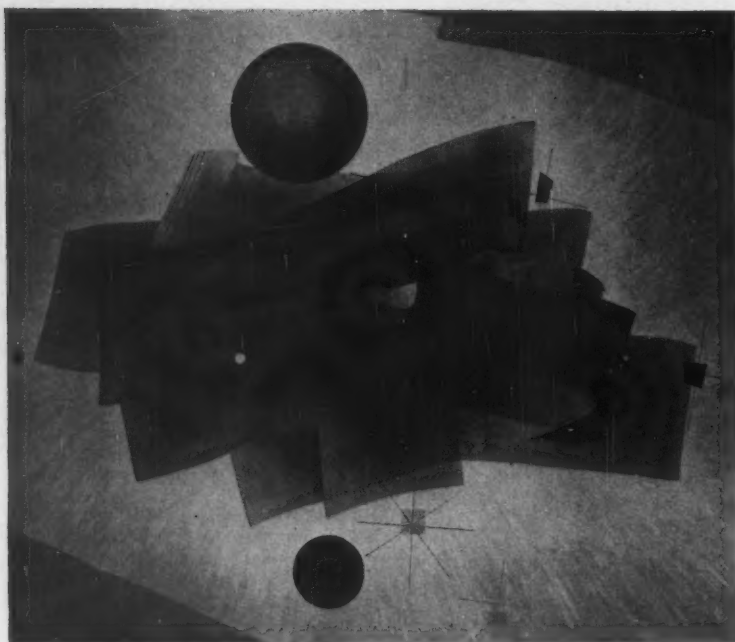
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*Suspended Tension*: ROLPH SCARLETT (Oil—1946)

## Presenting Artists of the Inward Realm

THE MUSEUM OF NON-OBJECTIVE PAINTING is holding a loan exhibition which reaches well beyond the hundred mark in its listing. As non-objective art does not look outward upon the environing world, but turns the perceptive faculties of the artist inward into the realm

of his subjective impressions, it becomes an intuitive art, highly personal and individual. Consequently, it is more difficult for the observer to grasp the significance of the work than when painting is concerned with familiar visual experience. Apprehending the free

subjective working of another person's mind implies a concentration that becomes fatiguing when a large number of quite disparate forms of expressions must be considered at one and the same time.

The general impression of this exhibition is of highly decorative work. The brilliance of color and the provocative relation of linear pattern and large surfaced areas is arresting. Moreover, it is apparent that there is an increasing tendency to present a dynamic conception of space, not as a constant, but as a changing, moving entity which affects the flux of the objects suspended in it. There are many names of outstanding artists, practitioners of non-objective art, that are not to be found in this exhibition. There are, also, too many groupings after Mondrian without sufficient understanding of his work.

Among the items that made particular appeal are: a group of works by Perle Fine, especially *Softly Moving*, in which amorphous forms seem to flow over the canvas in a slow tempo, and the elaborate but well-considered *Interposition of the Blues*. Harry Bertolia's *Painting 1946* is an especially imaginative weaving of linear pattern, in which loops and thrusts of diagonals are skillfully combined. Maud Kerns' *Composition No. 43* with its spheres of blue and green resolved with squares in a handsome design; a group of paintings by Jean Xceron combining subtle gradations of contiguous color and nice adjustment of planes; Ed Garman's group of canvases in rich color and clear-cut contours; Alice Mason's *Repeated Forms*, a rhythmic weaving of lines, are other items that deserve special commendation.

A group by Rolph Scarlett is outstanding. Perhaps *Suspended Tension*, in which the forms held in space seem momentarily suspended, is the king pin. A large number of water colors by Lloyd Ney reveal great fecundity of invention and an ability to give appropriate color to shapes and forms that intensify their relations. The paintings by Hilla Rebay are really admirable murals, filled with swinging movement and a play of enchanting color. If choice must be made *Enjoyment* and *Floating* stand at the top of the list.

—MARGARET BREUNING.

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### Arline McHugh Exhibits

Pictures by Arline McHugh, seen at the Morton Galleries during June, explored all the resources of the earnest technician—still life, costume portrait, nude study and landscape, but they also went far afield to convey colorful impressions of Cuba and her people. Outstanding among these paintings were strongly painted *Cock Fight*, *Sunshine* and *Havana Public Market*, as well as the New York scenes—J. K. R.

### Salemme in the Village

Down in Greenwich Village the Winfield Gallery is devoting July exhibition to oils and sketches by Attilio Salemme. The paintings by Salemme, whose work has been purchased by the Museum of Modern Art, feature lines and shapes in blocked space, while the portfolio of sketches is occupied with biological themes. Exhibition continues through July 31.

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By Ben Wolf

*Soliloquy by a Cape Cod Sand Flea*

Bless my soul . . . From all appearances this season on the cape the cod made famous is going to be one of the most event-crammed and exciting in years. Housing at this point is almost unobtainable and what is on the market is priced sky high. Old friends are already popping up, together with an awe-inspiring array of new faces. So many in the latter department in fact that we old timers find ourselves wringing each others hands with abnormal warmth whenever we espy each other in the unfamiliar crowds.

\* \* \*

Architect Serge Chermayeff arrived the other day. He has already started, to all appearances, his annual hirsute growth and if he resembles himself as of last August come this August he should once again be a dead ringer for Don Quixote.

Other arrivals include the Hans Hofmanns who are really fixing up the late Frederick Waugh's house and studio that they bought last year. From here it promises to be one of P'town's real showplaces.

Poet Harry Kemp has returned with the swallows and looks none the worse for winter wear; ditto Julius Katzieff, the portrait painter who has painted more of Dartmouth's pedagogues than could possibly be laid end to end.

Pat Patrick of Flagship fame is back at his old stand . . . his shirts are still the loudest in town.

\* \* \*

Picasso Peale had a dream the other night. That day he had received a letter from Roland McKinney, Director of the Pepsi-Cola Annual Art Competition, in which Mr. McKinney sternly admonished him not to disclose the names of the new prizewinners until official announcement is made. It was a frightening nightmare and Picasso Peale fervently hopes that Director McKinney's conscientiousness will not be thus rewarded nor the dream be prophetic . . . But in any event here's what happened.

The dream found Picasso P. seated in a large theatre. There was a program in his hands. All he could read of it as the lights in the auditorium dimmed was the title page which said:

**WHO WON IT?**

He had gotten no further when he was plunged into stygian darkness and the curtain rose. The scene looked much like 8th Street somewhere near Macdougall. It was night and a lamppost afforded the only illumination. Suddenly two figures entered, heavily cloaked. They were obviously conspirators or artists. After looking cautiously about to make sure there were no other conspirators or artists in the vicinity the larger of the two spoke.

1ST FIGURE: List! Upon the hour he will pass

This very place where now we stand.  
Be well prepared for fray, stand firm  
Adroitly act lest he should tedious  
tussle  
Give and victory thus delay.

2ND FIGURE: Have I not come prepared  
with stoutest rope

Supplied us well with muffling gags  
to quickly end  
His piteous cries for aid?  
Do not I prithee fret upon my preparation  
Look better comrade to thine own!

1ST FIGURE: How Now! I meant no harm  
Take no offence upon my cautious  
words.

The truth be known, I am unnerved  
somewhat  
The perils of our mission here doth  
set  
Me all at edge, like S. J. Woolf on  
art moderne!

2ND FIGURE: I do hear steps

It is our prey  
Have at it now  
Come! No delay!

(The wretches threw themselves upon Director McKinney who had just rounded the corner, bound and gagged him, tossed him in the rear of a black Elizabethan sedan, and sped away to a secret lair. N. B. To little theatre groups. Picasso Peale admits that at this point staging grows rather difficult. He begs your indulgence and wishes to remind you that this was a dream and therefore disclaims all responsibility for technical problems. The curtain lowered for several seconds to denote a lapse of time. When it again rose the Pepsi-Cola Director was discovered tied to a chair in the center of a dimly lighted studio. More heavily cloaked figures moved heavily in the shadows. A strong light threw a glaring spotlight on the unfortunate Mr. McKinney. One of the villains stepped forward and removed the gag and spoke:)

CONSPIRATOR: Honored Sire, 'tis best you  
speak and quick  
Lest these fellows here with intolerant  
haste

Display less patience and less pity  
Sire than I  
And wrest the news they seek with  
method cruel  
In short, Director, speak and prithee  
tell  
What victors triumphed and what  
vanquished fell?

R. McK.: In good time it shall be told  
'Til then, though you devise your torture  
cruel  
I shall not speak.  
For I have sworn upon my oath to  
silent be  
To silence keep nor will I honor  
breach  
To jury, company nor myself.  
Thy utmost do most miserable of men  
In time I speak but not 'til then!

(This daring declaration produced loud cries of "A twist o' the rack!" "A ninetail's taste!" Their leader quieted them and again spoke:)

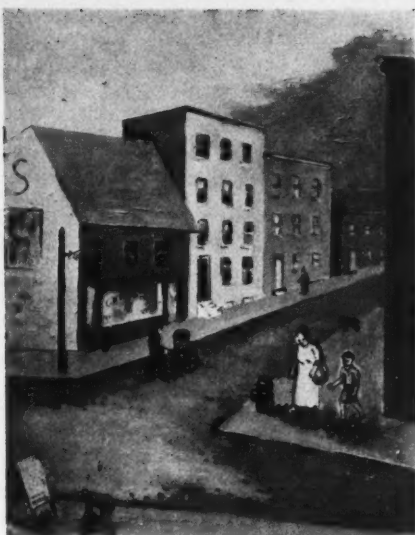
CONSPIRATOR: This is most brave and  
praise is due  
Thy sense of duty firm and resolute  
But hark I have a torture neat  
To silence keep will be a feat!  
Men bring it in!

(They then dragged a heavy case to the center of the studio. The ringleader again spoke:)

CONSPIRATOR: Pepsi-Cola hits the spot  
A case of it is quite a lot  
When you drink this  
Then we shall see  
How firm your resolution be!

(Director McKinney blanched but bit his lip and said nothing. The curtain lowered accompanied to the sound of gurgling Pepsi-Cola being poured down the stoic's throat. Now this is just where Picasso Peale awoke and he regrets that he could not have remained for the final denouement. What happened? Did he spill the works? Well . . . All Picasso Peale can do is to sadly shake his head and admit ignorance. But if you hear any news . . . maybe the torture was too exquisite even for Mr. McKinney. If you don't . . . well, maybe virtue triumphed. It's supposed to in any event.)





*Street Scene by Herman Maril*

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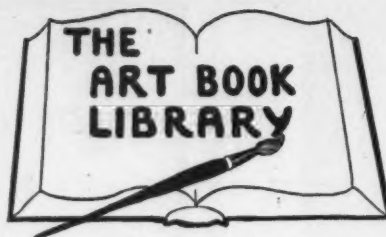
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By JUDITH K. REED

## New Text on Renaissance

"*The Art of the Renaissance in Northern Europe*," by Otto Benesch. 1945. Cambridge: Harvard University Press. 171 pp. of text and 80 plates in black and white. \$7.50.

There are some books that bear at birth the unmistakable stamp of a text, that hint of the classroom even when first viewed fresh from their publishers in all the glory of a crisp, colorful dust jacket. *The Art of the Renaissance in Northern Europe* is such a book. It tells much of great interest about the comparatively neglected art and artists of Holland, Belgium, Germany and Austria, but since its style consists largely of descriptive fact, learned comparison and even underscored remarks, it may frighten all but the student scholars.

This does not imply, however, that Dr. Benesch has not done a good job. The text, indeed, is excellent, as one would expect from a researcher who served in the Albertina and Kunsthistorische Museums in Vienna and the Fogg Museum where he is now research fellow. The artists are all presented in relation to the various religious, sociological, metaphysical, and scientific development of the times. Chapters on Gruenwald, Ratgeb, Dürer and Breughel are especially interesting, as are also the excerpts from various religious and philosophical sources.

## American Folk Art

"*Pennsylvania Dutch: American Folk Art*" by Henry Kauffman. 1946. New York: American Studio Books. 33 pp. of text and 100 pp. of plates. \$5.75.

A simple, informative text accompanies the attractive photographs which make up this highly useful book. The charm of Pennsylvania Dutch folk art has rightly captured most of the country, as well as the editors of ladies' decorating magazines. Henry Kauffman has assembled his material well, telling almost all that is necessary about the various media but wisely letting the photographs do most of the illustrating. This is a book which should interest students, artists and designers alike.

## Lautrec Portfolio

"*Lautrec: A Portfolio of Twelve Reproductions of Lithographs by Toulouse-Lautrec from the Philadelphia Museum*."

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um." 1946. New York: American Studio Books. \$7.50.

This new portfolio is a handsome successor to the Degas and others printed by the same publishers. Here are 12 striking posters by Lautrec, reproduced in excellent color by Albert Carman on fine paper and ready for framing. The prints, which have been wisely selected from the group of originals in the Philadelphia Museum, present a choice display in miniature of the artist's varied poster activity, which raised that medium to a fine art. These include two famous caricatures of Jane Avril and May Milton. Carl Zigrosser has written the brief foreword.

## Book Briefs

Newest contribution to the ever-increasing literature on Colonial American art will be James Thomas Flexner's *First Flowers of Our Wilderness*, already awarded a \$2,500 Life-in-America Prize by Houghton Mifflin, who will publish the book early next year. The study, which was written under a Library of Congress Grant-in-Aid for Studies in the History of American Civilization, promises to unearth "a vast amount of unpublished material and many forgotten paintings."

\* \* \*

There's a warm human interest story behind Arthur Rackham's illustrations for *The Wind in the Willows* which the Heritage Illustrated Bookshelf has just reissued in its first popular priced edition. It begins back in 1908 when author Grahame recognized in Rackham the ideal interpreter for his new book. Other commitments forced the illustrator to refuse the assignment but his desire to depict the adventures of Mr. Toad and Mr. Mole persisted.

Thirty years later the fantasy was a beloved classic. Rackham was a famed illustrator with nearly 100 books to his credit—and he still wanted to illustrate the *Wind in the Willows*. This he did. But it was his last assignment, for soon after he began the drawings—sketched along the same reaches of the Thames that Grahame walked—his health failed and he was confined to his house in Surrey. There he completed the drawings.

Rackham died as soon as this work was finished, and England was mourning the artist even as the drawings were being shipped across the Atlantic for publication. This was in 1939. Five years later the book was reissued for members of the Heritage Club and it is this same edition—with less costly paper and binding which has just been put on the market at \$2.45.

\* \* \*

Press 8, new publishing firm devoted to the fine arts—the name was inspired by the historic "Eight" painters in American art—has announced its first three publications, all now in preparation. These are: *Go-Go*, a collection of paintings by Will Barnet, reproduced in facsimile; *Black Masses*, 15 reproductions of lithographs and three plates in color by Julien Alberts; and a group of paintings and drawings by Angus Smith, also reproduced in facsimile. Later publications will include fine reproductions of European and American paintings from many centuries.

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## Six Million

SURPASSING all their previous success, the Parke-Bernet Galleries closed their 1945-1946 season on June 14, announcing sales in the amazing amount of \$6,684,045—an all-time high, topping last season by a half million dollars.

Hiram H. Parke, president of the Galleries, attributes their record season and the continued rise in values mainly to the general over-all rise in prices for goods and commodities. He stated: "The art and book auction market has always followed the general trend in prices throughout the country; the law of supply and demand operates very clearly in public auction sales. During the record season just ended we sold about 20% fewer lots to a larger number of buyers whose competition inevitably produced a higher total. There are also other factors which account for the past season's results. In recent years the public has been increasingly educated to appreciate fine furniture, paintings, objets d'art, and rare books through intensive educational programs featured by magazines, newspapers, museums, and other institutions of culture.

"Taste in general has radically improved, and with buying power more widely distributed, the demand for art and literary property has greatly increased. Very much in the lead is the interest in fine Americana and in modern paintings. Reawakened national consciousness and an accompanying interest in native arts, crafts, and literature largely accounts for the former, and for the latter I think we can look to the immense influence of the Museum of Modern Art as the most potent single factor popularizing modern and contemporary art."

Mr. Parke continued: "I do not anticipate any immediate drop, either, in the demand for fine art and literary property, or, to any appreciable extent, in the amount of such property which will come on the market. There is always, regardless of national or world conditions, a constant turn-over of art and literary collections; the specialized interest of collectors vary from time to time, estates have to be settled, families dispersed, dealers liquidate for one reason or another, and all these conditions place collections on the market. Prices will, of course, follow the general over-all trend."

Ninety-eight sales were held at the Galleries between September 27, 1945, and June 14, 1946. Paintings accounted for \$1,210,215, books and prints for \$1,193,248. In all, 36,563 catalogue lots were purchased by private collectors, dealers, decorators, and museum representatives.

Jewelry from the collection of Madame Edmond Terrien and other private owners was dispersed in one session for \$267,125; twenty-five paintings from the collection of the late Sir William Van Horne, K.C.M.G., made \$221,500; parts III and IV of the Frank J. Hogan library featuring early English literature, \$209,888; and the early American furniture, Georgian silver, and the old English china, property of Miss Marion Davies, the well known actress, together with her library, \$204,772.



*Pilgrim at Prayer: REMBRANDT*  
Bought by Billy Rose for \$75,000

The top price for a painting was paid by Billy Rose, \$75,000 for Rembrandt's *A Pilgrim at Prayer*. A private New York collector parted with \$30,000 for *Gueule de Bois* or *La Buveuse* by Toulouse-Lautrec. Chester Dale purchased through the Mellon Fund for the National Gallery, Albert P. Ryder's *Siegfried and the Rhine Maidens* for \$23,500—incidentally the highest known price ever paid for a canvas by Ryder (see Digest cover, April 1).

Other important painting sales were \$34,250 for Frans Hals the Elder's *Joseph Coymans, Lord of Bruchem and Nieuwaal*; \$30,000 for *Portrait of a Girl* by Velasquez; \$27,500 for another Toulouse-Lautrec, *Femme Rousse Assise dans le Jardin de M. Forest*; \$24,500 for Cézanne's *Portrait of the Artist's Wife*; \$23,000 for Hobbema's *View of a Water Mill*; \$21,000 for Memling's *Portrait of a Youth*; \$21,000 for Bellini's *Madonna and Child*.

A growing demand for paintings by modern artists was reflected in the record prices bid for many of their works. Two canvases by Juan Gris, *Nature Morte* and *Compotier et Guitare*, brought \$3,600 and \$2,600 respectively; Miro's *The Horse*, \$1,700; *Portrait of a Woman* by Modigliani, \$3,300; *Vase d'Anemones* by Braque, \$4,000; and *Diane* by Marie Laurencin, \$1,550.

Unusual interest was also displayed in meticulously painted 19th century genre studies, a notable example being Fortuny's *Breakfast at the Alhambra*, demanding \$5,200. Other prices, indicative of buyers' preferences in paintings, included \$18,000 for Corot's *Nourrice Allaitant (Fond de Paysage)*; \$15,000 for *The Card Players* by Pieter de Hooch; and \$13,000 for *Wood Gatherers: An Autumn Afternoon* by Inness.

In spite of general high prices, the confirmed auction haunTERS enjoyed some lucrative moments now and then, acquiring some beautiful furniture, silver, books, and manuscripts for what amounts to pin money. Some surprised person bought a Hepplewhite mahogany side chair for \$35, and another took home 70 full-page mounted plates by Delacroix for \$45. Dr. A. S. W. Rosenbach rebought the original manuscript of *Alice in Wonderland* for \$50,000, one third less than he had paid for it the first time he bought it at auction.

*The Art Digest*

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## Goya-Goniffs

THERE IS A TENDENCY, sometimes healthy, entering big-time advertising campaigns for the patron (i.e. advertiser) to present a personal message on subjects often far removed from the product being sold. One of the best of these messages, advertising the Diamond Horseshoe in the New York Daily News of June 20, comes from the clever pen of Billy Rose, showman, philosopher and art collector. Naturally, it is on the subject of art. With Mr. Rose's permission we reprint his column:

"I love crooks. I don't mean the brass-knuckle, pistol-in-the-belly, reach-for-the-ceiling set. The thieves I like are the gentle-voiced, elegantly dressed con-men who can charm the securities right out of a tin-box. I'm never too busy to find ear-time for a good pitch by a high-class hornswoggler.

"But back in 1939 I met up with a new and even more charming breed of chiselers—the art dealers who peddle canvas and oil at fifty grand a throw. (Don't get excited, Fifty-Seventh Street, I don't mean you.) How these Goya-goniffs perked up their ears when it got around that the little fat man with the big water show was pricing Old Masters! With their own hot little hands they brought me paintings, and swore on their mother's milk they were Titians, Holbeins, Raphaels, Da Vincis. They didn't know that my chief adviser in matters artistic was a notorious picture-faker—and I'll never forget the hurt look on their sensitive faces when I suggested having their masterpieces X-rayed.

"It was my buddy, the thief, who taught me that Rubens was not necessarily a place on 58th Street where they sell four-decker sandwiches. What a going-over these Van Dyck vultures gave me! I wouldn't say that any of them took me—but there are a couple of dubious daubs in my attic I'd rather not discuss.

"My special sweetheart among the swindlers was an old lady—right out of the Eden museum. She came trembling into my office one day—Whistler's mother in black-lace gloves—clutching a painting which she explained had been in her family for generations. Timidly, she told me she was temporarily hard-pressed—and that a kindly old loan company had agreed to lend her \$25,000 if I would personally guarantee her note. As security, she was prepared to leave me her family treasure—a portrait by Rembrandt.

"With a lump in my throat, I examined the painting. It was easily worth eight dollars in a rising market. What a sweet scheme! Had I endorsed her note for a year, she could have moved her bag and bustle into the Waldorf Towers and lived like Queen Victoria for 364 days. Until the note fell due, I couldn't have uttered a legal peep—even if I had learned on the second day that she painted the Rembrandt herself. She was such a nice old lady, and I felt like a heel when I told her my money was tied up in old joke books.

"Some day, when the buck-hunt is over, I'd like to try writing a magazine piece about small Willie and the big, bad art dealers. I think I've got a good title for it—"And They Hang Pictures!"

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Chicago, Ill.

**WALLPAPER DESIGN COMPETITION.** Sponsored by United Wallpaper, Inc. Open to all artists. Prizes totaling \$7,500. Work due Aug. 31. For further information write Wallpaper Design Competition, 3330 W. Fillmore St., Chicago, Ill.

#### Lowell, Mass.

**FRA ANGELO BOMBERTO FORUM OF ART.** Year 'round. Whistler's Birthplace. Open to all artists. Media: any new technique; may be explained in letter or photograph. Fee: \$5.00. Send works to John M. Wolcott, Whistler's Birthplace, 243 Worthen St., Lowell, Mass.

#### New York, N. Y.

**UNITED SEAMEN'S SERVICE 1947 ART EXHIBITION.** January, 1947. National Academy of Design. Open to all merchant seamen. Media: all. Any number of entries may be submitted. Jury. Prizes. Work due November 1, 1946. For further information write Mrs. Isabel F. Peterson, Director, Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

### REGIONAL SHOWS

#### Atlanta, Ga.

**1ST SOUTHEASTERN ANNUAL.** Oct. 15-Nov. 15. High Museum of Art. Open to artists of N. and S. Carolina, Georgia, Florida, Alabama, Louisiana, Mississippi, Tennessee, Jury. Prizes. Media: oil, tempera, watercolor. Work due between Sept. 1 and 15. For further information write Ben Shute, High Museum of Art, Atlanta.

#### Cortland, N. Y.

**2ND ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF NEW YORK STATE.** Aug. 26-31. 108th Cortland County Fair. Open to all residents of New York State with the exception of artists permanently residing in one of the following counties: Kings, Nassau, New York, Queens, Richmond, Rockland, Suffolk, Westchester. Media: oil, watercolor, tempera, gouache. Not more than two works may be submitted by one artist. Jury. Prizes totaling \$500. Entry cards due Aug. 17. Work due Aug. 17-20. For further information write Cortland County Agricultural Society, 3rd Fl., 45 Main St., Cortland, N. Y.

#### Johnstown, Pa.

**14TH ANNUAL EXHIBITION OF ALLIED ARTISTS OF JOHNSTOWN, PA.** Oct. 28-Nov. 11. Art Institute. Open to residents and native born Pennsylvanians. Media: oil, watercolor, black and white, pastel, tempera. Jury. Prizes. Entry fee \$2. Handling fee \$1. For further information write Kathryn Lohr, Secretary, 401 Glenwood Ave., Johnstown, Pa.

#### Memphis, Tenn.

**1ST MEMPHIS BIENNIAL EXHIBITION.** Oct. 5-29. Brooks Memorial Art Gallery. Open to artists of Tenn., Miss., Ark. Media: oil, watercolor, tempera, pastel. Entry fee \$2. Jury. Prizes. Entry cards due Sept. 2. Work due Sept. 9. For further information write Brooks Memorial Art Gallery, Overton Park, Memphis 12, Tenn.

#### Sioux City, Iowa

**2ND ANNUAL IOWA WATERCOLOR EXHIBITION.** From Nov. 1. Iowa Art Center. Open to artists who vote in Iowa. Media: watercolors. Prizes totaling \$100. Work due Oct. 1. For further information write Iowa Art Center, 613½ Pierce St., Sioux City 15, Iowa.

#### Washington, D. C.

**1ST ANNUAL EXHIBITION OF CONTEMPORARY ART BY WASHINGTON ARTISTS.** Dec., 1946. Corcoran Gallery of Art. Open to artists residing within 20 mile radius of the gallery. Media: watercolors, oil, drawings, prints, etc. Entry fee \$1. Jury. For further information, write after

Sept. 15 to Corcoran Gallery of Art, Washington, D. C.

#### Youngstown, Ohio

**12TH ANNUAL NEW YEAR EXHIBITION.** Jan. 1-26. Butler Art Institute. Open to artists of Ohio, Pa., Ind., W. Va., Va. Media: oil, watercolor. Jury. Prizes. Work due Nov. 17-Dec. 8. For further information write Secretary, Butler Art Institute, 524 Wick Ave., Youngstown, Ohio.

## Pennell Purchase Awards

The large National Exhibition of Prints, now in its fourth installment at the Library of Congress, attracts entries made within the year from almost everyone of importance as well as talented newcomers in the print field.

The thirty purchase prizes, selected by a jury composed of John Taylor Arms, Stow Wengenroth and Alice Lee Parker, were made possible through a bequest of the late Joseph Pennell, and will be added to the already impressive Joseph and Elizabeth Robins Pennell Collection.

First awards went to Isabel Bishop, Adolf Dehn, E. Hubert Deines, Ernest Fiene and Paul Landacre. Second purchase prizes were accorded Stanley Anderson, John Costigan, Stephen Csoka, Harold E. Hahn, Eugene Higgins, J. J. Lankes, Dorothy Lathrop, Russell Limbach and Mead Roderick.

The third group of purchases went to Caroline Durieux, Fred Geary, Douglas Gorsline, Ellison Hoover, Leo Katz, Gene Kloss, Vincent La Badessa, Ruth Leaf, Luigi Lucioni, Warren Mack, J. Jay McVicker, Reginald Marsh, Jackson Lee Nesbitt, Edith Newton, Leonard Pytlak and Keith Shaw Williams.

## Albany Regional Purchases

The Albany Institute of History and Art has announced the purchase of two canvases from the 11th Annual Exhibition, Artists of the Upper Hudson, which closed last month. They have been placed on view for the summer, along with purchase prizes from former regional shows.

Stephen Crane's *Catskill Landscape* is more or less traditional in treatment, picturing meadows and woodlands set against the looming bulk of the mountains beyond. *Fugue* by Joseph Dodge, on the other hand, is tinged with surrealism, using symbols to create a mood of lonely portentousness. These new paintings are hung with work by Charles Arend, George Ault, Thomas Blagden, Eugenie McEvoy and Herbert Steinke.

## Rare Audubon Folio on View

A unique and brilliant set of 68 impressions from the Elephant folio of Audubon's *Birds of America* are currently on first public view at the National Gallery of Art through July 26. One of the finest in existence, the set was presented to the Gallery by Mrs. Walter B. James in memory of her husband, Dr. Walter B. James and his brother, Norman James.

Collectors are familiar with the history of these prints which were given by Audubon to his friend the naturalist, David Eckley, in 1836. Later it was acquired by Robert H. Sayre from whose estate it passed into the collection of Norman James. On large folio sheets, untrimmed and unbound, the prints have been preserved in their pristine freshness.

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—JERRY FARNSWORTH

## A Modern Viewpoint

By RALPH M. PEARSON

### Unrecognized Authorities

An event transpired recently which should have drawn headlines in the art press. An outstanding artist was elected a member of the Board of Trustees of an organization of some 27 societies of craftsmen for the first time in the history of that organization. Of the nine members of the board one previously had been a craftsman; the others had always been laymen. The event caused no journalistic or editorial flurry in any press, art or otherwise.

Artists are specialists, as are scientists, engineers and doctors. Scientists are frequently consulted and given authority in scientific matters; witness the atomic bomb. So are engineers and doctors in their fields. Artists know their varying fields of art, according to their individual lights, thoroughly from the first-hand contacts of long preparatory study and professional practice. Some are limited in vision to the walls of their own studios or to our recent national decadence; others are national, international and contemporary in their outlook. The point is, narrow or broad, artists do presumably know their stuff and its values both individual and social, better than any layman.

But—positions of authority in our contemporary world of art are practically all held by laymen. Museum directors, trustees and heads of departments are the key examples, but the same holds true in the vast field of business, in the art press, including art critics, in the management of special events like world's fairs and international exhibitions and, with a fair number of exceptions, in art education. In general it is a very rare exception for an artist to have an official voice or any position of responsibility in art affairs, even on advisory committees. And this applies, strange as it may seem, to museums dedicated to the fostering of contemporary art, such as the Whitney and the Museum of Modern Art. Juries are almost the only exception, outside the educational field and aside from such activities as are staged by individual artists and by artist's organizations on their own independent responsibility.

Under this last heading have come the most significant and far-reaching influential events in recent art history in this country. The famous and precedent-shattering Armory Show of 1913 was conceived and carried out entirely by artists. The Federal Arts Projects, conceived by artists and fathered by artist Edward Bruce, were the most advanced art socializing program ever achieved in the country.

In formulating art policy, in ideological controversy, in community planning, in the endless applications of modern design to modern life, everyone else seems to gain a hearing or be consulted—except the one authentic authority, the artist.

Seven million dollar enlargement programs by Metropolitan Museums of art do not compensate for this fundamental weakness in our cultural philosophy.

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# Germany's Own

[Continued from page 7]

baden, using salvaged treasures. The first, February through April, was an exhibition of Italian old masters from the Berlin and Frankfurt collections. 63,000 persons paid to see the show, though, sad to relate, only a handful of our G.I.'s. Whether the proceeds go to maintenance or to a food fund for German children, or what, has not been learned.

When the current exhibition is over, the works from the Darmstadt and Dresden Galleries will probably return to those cities. The museums of Berlin and Frankfurt, however, are too badly damaged to house their collections at present. The bulk of the famous Kaiser Friedrich collection is in American hands—900 works still at Wiesbaden, 202 having been sent to Washington, where they continue to raise a furore in U. S. art circles.

An interesting sidelight on the 202 German paintings now in storage in our National Gallery regards the method of their selection for the trip. The order for their removal to safekeeping in Washington emanated from the State Department and worked its way down to the experts of the army arts and monuments section. Selecting from the Kaiser Friedrich Museum material, our arts officers made a decided effort not to "rape the collection," selecting only a part of the important representation of any given artist. For instance, five Dürers were sent to Washington; eight or ten Dürers remain in Wiesbaden.

Both American military and German civilian guards are on duty at the exhibition 24 hours a day. German civilian art experts from the Kaiser Friedrich Museum are assisting in the care of the paintings.

# Arts of French Canada

A comprehensive exhibition of *The Arts of French Canada*, the first of its kind in the United States, is being assembled by Director Edgar P. Richardson for a September opening at the Detroit Institute of Art. All the skills of the French tradition in the New World will be represented.

Mr. Richardson points out that while travel in Latin America has made Americans conscious of Spanish colonial art, few are familiar with the fact that a French school of baroque and rococo artists flourished on the St. Lawrence Waterway to the north. He has made several trips to Canada in preparation, and has enlisted the aid of the best French scholars in the field.

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## Clark Collection

[Continued from page 9]

which she must be mute and motionless. The *Landscape*, is one of his rare "realizations" of combining the sensuous delight in the thing seen with the esthetic idea it produced. It is not difficult to see in this canvas how his subtle gradations of color indicate definite changes in surfaces in the building up of the design. The *Card Players* is one of his great pictures, for which he had made studies of the individuals in the group, and different, smaller versions of the subject. It has a monumental, classical power that repeated viewings confirm.

Renoir's enchanting vision of adolescence, *La Petite Margot Berard*, has the luscious quality of an exotic fruit; it is a far remove from his matured expression in the striking portrait, *Tilla Durieux*, which suggests sculpture in its form and substance, yet is filled with a palpitating sense of life. Nor can the exhibition be abandoned without mention of the famous, *Chanteuse Verte*, by Degas, a superb pastel. The quality of all the items of this showing is notable; nothing negligible finds its place here. Admission for the public may be obtained by writing to the Association for cards, or seeking for them from some member of the Club. (Until Sept. 28.)—MARGARET BREUNING.

## Chicago Winners

[Continued from page 8]

color, *Saltillo Rooftops* and Antonio P. Martino's *Boatyard*.

One of the stimulating "extras" that accompany these Chicago annuals are one-man feature shows, this year accorded Jacob Lawrence, Alexander Calder and prizewinner Karl Zerbe. Lawrence is represented by the 22 simple but dynamic, near-abstract gouaches that chronicle the turbulent life of crusader John Brown, from the fight at Harper's Ferry to his eventual death by hanging. The Calder group—a first showing in the Midwest, by the way, of his drawings and watercolors—includes the originals of his recent book illustrations for *Three Young Rats* and *Aesop's Fables*. A few circus subjects also partake of the wit, enchantment and handling of abstract forms which characterize this artist's work. The Zerbe exhibition is made up of 22 gouaches, most of them recent, in a wide variety of subjects and techniques.

## Watercolors for Toledo

Four more contemporary watercolors have been added to the Toledo Museum of Art's permanent collection this year. They are *Furlough* by Merrill A. Bailey; *Vermont Landscape* by Dean Fausett; *Conversation in the Woods* by Loran Wilford, all three purchased from the museum's spring watercolor annual; and *Iowa Highway* by Jessie Loomis, purchased from the artist's recent one-man museum show.

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## Our Stand Is Approved

The League is gratified to have a letter from Assistant Secretary of State J. H. Hilldring, to whom was referred our protest against returning at this time the German art which was sent to this country by the Army for safe-keeping. This letter is self-explanatory and will undoubtedly interest our membership for it is in line with our reasoning. It is to be hoped a way will be found for our public to see these works of art and the receipts from admissions would make a sizeable fund for foreign relief. We print the letter herewith:

DEPARTMENT OF STATE  
WASHINGTON

June 12, 1946

My dear Mr. Reid:

I have received, by reference from the White House, your letter to the President of May 23, indicating that the American Artists Professional League supports the action taken by this Government in removing to this country

for safe-keeping certain famous paintings found by our Armed Forces in Germany. I note that the League recommends that these German paintings be exhibited in American museums, that an admission be charged and that the proceeds be used for foreign relief.

I am, of course, gratified to know that the League understands and approves the action that was taken in order to make sure that these masterpieces be preserved pending their ultimate return to their rightful owners.

The paintings are now in the custody of the National Gallery of Art in Washington and I understand that a great deal of work remains to be done on them. They were found in salt mines and apparently it is a rather long and difficult process to remove the salty coatings which incrustated their surfaces and to give them other treatment required to preserve them. I do not know how long it will be before this work is completed nor can I give you a definite answer as to whether it will be possible

to exhibit the paintings thereafter. I suggest that you communicate directly with the National Gallery of Art about this at a later date.

Sincerely yours,

(Signed) J. H. Hilldring,  
Assistant Secretary.

## New Jersey Chapter Exhibition

The New Jersey Chapter of the American Artists Professional League is holding its 10th Annual Spring Lake exhibition at the Warren from June 20 to September 8. It is a very successful show with 148 exhibits hung.

It is under the direction of Clara Stroud who will be remembered by our members for the splendid watercolor she donated for an American Art Week prize. Helen Capen is the New Jersey State Chairman and the jury is composed of Paolo D'Anna, Robert Kraenter and Elva Wright. The catalogue is by Kathryn V. Shadinger and Mrs. Jerald O'Neil is in charge of sales. This is a very representative show, its exhibitors are widespread over the State and it is attracting a great deal of attention.

## It Was a Fine Idea

The Dutchess County Art Association of New York engaged in a project in 1942 which was very successful and is well-worth recounting as an activity which may inspire others of our Chapters.

They issued a calendar for 1943, 11x14 inches in size with beautifully reproduced paintings for each of the months, appropriate to the seasons.



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#### WILLIAM H. GOMPERT

We deeply regret the passing of our good friend, William H. Gompert, a member of our National Executive Committee. He represented the architectural profession on our Board and his cheerful and vivid personality as well as his knowledge of contracts and executive procedure was always a splendid contribution to our deliberations.

For years he was a prominent architect of New York City; one of the valued members of the Architectural League of New York and the Beaux Arts Institute. He contributed a vital enthusiasm on the series of famous Beaux Arts Balls.

These were painted by their members: James Scott, Stowell LeCain Fisher, Tom Barrett, John W. Pratten, E. L. Hubbard, Alice Judson, Geraldine D. N. Acker, C. K. Chatterton, A. R. Mitchell and Catherine H. Gardner.

They were reproduced in off-set in uniform size 7½x8½ inches, and were scenes in Dutchess County, therefore of particular interest to its people. The Association realized some \$2,500 from the undertaking and the proceeds, above the cost of producing it, went to the Dutchess County war activities. It was a most attractive piece of work and the League feels pride in it.

#### California Chapter

Paul B. Williamson, Chairman of the Board of the California Chapter, announces the closing of their public Gallery. This was due, according to Mr. Williamson, because of the changes of addresses and plans of their members following the closing of the war and a sudden spurt of buying by commercial galleries offering one-man shows to our members, and to reduce our expenses as the gallery always operated at a near loss.

Says Mr. Williamson: "We organized a travelling show in California and have 36 paintings on tour. They have been to Oakland Art Museum, Crocker Art Gallery in Sacramento, Hagan Memorial Gallery in Stockton, Weston Ruiz in Fresno and will go to Bakersfield, Calif., Carmel, etc."

"Pending their annual meeting," he says, "no plans are definite at this time to operate a gallery as the plan of travelling shows to other towns seems to appeal to our members. Later we may again operate a display center in San Francisco when conditions are more normal."

Unquestionably the activities of the Chapter and its gallery was at the bottom of the "spurt of buying by commercial galleries and their one man shows."

#### Inquiry on Copyright

One of our members from Columbus, Ohio, is not entirely clear about the procedure for copyrighting his picture. He did not explain whether he wished a general copyright or one covering the right of reproduction. We take it that it is the latter in which he is interested.

The securing of a general copyright as we have advised a number of times is quite simple. Send to the Register of Copyrights in Washington and specify that you wish the card or blank for

securing a general copyright on a drawing or a work of art. When you have filled this in you mail it with two snapshots of your picture, together with one dollar to the Register and in a short time you will have an acknowledgement and the copyright receipt.

The copyright for a reproduction of your work is almost as simple but there is one thing to keep in mind—and that is you do not send the pictures of your work until the work appears in print. And these reproductions must be two of those which are being reproduced commercially. In writing to the Register you must specify that you wish the application card for reproducing a picture. The fee in this instance is \$2.00.

Please, all members, if you have any desire to protect your paintings—if you think your work is worth protection—file this information away unless you can well memorize it. The cost and the trouble is so slight that it is too bad so many of our artists do not wake up until some printer or dealer with a good commercial eye realizes its sales value and appropriates it without consent.

It is unbelievable how many instances of this kind of piracy have happened to our members within the two decades of the League's existence. Of course it is the League's ultimate object to get our copyright law so framed that it will afford the protection to our artists that was the obvious intent of the framers of our Constitution. In the meantime be sure to warn every dealer of every agent or every gallery with whom you have a picture, that in event of a sale the rights of reproduction are definitely retained by you. And do not permit any other kind of sale.

—ALBERT T. REID.

#### Evelyn Marie Stuart Says:

To the eye of any friend of art nothing is sadder than the photographic mural. This reflection, born in Chicago's one remaining German restaurant with the old beer garden flavor and Black Forest decor, climaxes a feeling of repugnance brewing since the Century of Progress exhibition with its extensive murals of shop operations at the Ford Plant. These dreadful miscarriages of decoration tell plainly two things. First—the old hunger for pictorial walls that record something recognizable has not died. No manner of primitive or abstract depiction of the ugly and the meaningless can satisfy this craving. Second—The artists who assuage it have been driven from their natural field by the stern decrees of artistic "fashions of the times"—and we have to look at photo murals. No artist today would dare to adorn this German restaurant with the old kind of painting of the Alps and Black Forest that used to come over from Europe so plentifully to intrigue the Victorian diner. One misses these old oil paintings with their rich earthiness. There was something in any Alpine pot-boiler infinitely preferable to photo murals or the fumbling efforts of the modernist who likes to decorate walls with a view of some back alley complete with garbage cans or some lopsided mansion from a "blighted area" of Chicago.

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Akron Art Institute To July 30:  
Watercolors by Walt Dehner; To Aug. 30: Loan Painting Exhibition.

**ANDOVER, MASS.**  
Phillips Academy To Labor Day:  
This Was Andover; Student Exhibition.

**ASBURY PARK, N. J.**  
Berkley Carteret Hotel To Sept. 3:  
Society of Fine Arts Members Show.

**Sunset Ave. Solarium To July 10:**  
Paintings by The Interlaken Art Club Members.

**BAITIMORE, MD.**  
Museum of Art To Sept. 15: Chinese Furniture; To July 31: Paintings and Drawings by William Calfee.

**Walters Art Gallery July:** Watercolors by Antoine-Louis Barye.

**BLOOMFIELD HILLS, MICH.**  
Cranbrook Academy To July 15:  
20th Century Drawings; To July 30: Six Latin-American Painters; Latin-American Drawings; African Negro Sculpture.

**BOSTON, MASS.**  
Museum of Fine Arts To Sept. 1:  
Prints by Goya; Cartoons by Dahl and Williams; Flower Prints; July 10-Sept. 29: Loan Exhibition of late Chinese Porcelains.

**Fogg Museum To Sept. 17:** French Paintings since 1870.

**CHICAGO, ILL.**  
Art Institute To July 14: Works by Eleanor Coen; To Aug. 18: John Brown Series by Jacob Lawrence; July: 57th Annual American Exhibition of Watercolors and Drawings.

**CINCINNATI, OHIO**  
Taft Museum To Sept. 2: Photographs of Ohio Valley Architecture.

**CLEVELAND, OHIO**  
Cleveland Museum of Art To July 30: Season in Flowers and Fruits; Indian Posters; July 3-Oct. 6: Prints by Seven Graphic Masters.

**COLORADO SPRINGS, COLO.**  
Colorado Springs Fine Arts Center To Aug. 30: Recent Acquisitions by American Museums 1945-46.

**COLUMBUS, OHIO**  
Gallery of Fine Arts To Aug. 31: Permanent Collection.

**DALLAS, TEX.**  
Museum of Fine Arts To July 21: Paintings by Mexican artists.

**DAYTON, OHIO**  
Dayton Art Institute July: American Century by Emil Kaufman.

**DENVER, COLO.**  
Denver Art Museum July: 52nd Annual Exhibition.

**GREEN BAY, WIS.**  
Neville Public Museum July 7-31: Watercolors by Emily Groom.

**INDIANAPOLIS, IND.**  
John Herron Art Institute July: Paintings from the Booth Tarkington Collection; Memorial Exhibition of Glen Cooper Henshaw.

**KANSAS CITY, MO.**  
Nelson-Atkins Museum July: History of American Watercolor Painting.

**KENNEBUNK, MAINE**  
Brick Store Museum To July 30: Exhibition of Maine Architecture.

**LOS ANGELES, CALIF.**  
Biltmore Art Galleries To July 15: Nine Eastern Painters.

**Los Angeles County Museum To July 18:** Paintings by Max Weber; July 7-Aug. 4: Art Teachers of Southern California Exhibit; To July 14: 7th Annual of Artists of Los Angeles and Vicinity.

**Panart Gallery July:** Mexican Art.

**Francis Taylor Galleries To July 13:** Paintings by John Decker.

**James Vigeveno Galleries July:** Modern Paintings.

**MILWAUKEE, WIS.**  
Milwaukee Art Institute To July 15: Paintings by Abraham Rattner; July 15-Aug. 25: Encyclopedia Britannica Collection.

**MINNEAPOLIS, MINN.**  
Walker Art Center To July 14: 5 Minnesota Painters; To Aug. 4: 3rd Annual Sculpture Exhibition; To Aug. 24: Contemporary Ceramics; To July 28: Minnesota Artists Association.

**MYSTIC, CONN.**  
Mystic Art Association July 3-Aug. 31: Annual Exhibition.

**NEWARK, N. J.**  
Newark Museum July: Recent Acquisitions: Arts of China; Brasher Prints of Birds and Trees.

**OLD LYME, CONN.**  
Lyme Art Association To July 7: Exhibition by Members.

**OMAHA, NEBR.**  
Joselyn Memorial July: Watercolors by Roger Cheney; To Aug. 18: Indian Paintings.

**PHILADELPHIA, PA.**  
Pennsylvania Academy of Fine Arts July: Drawings of 16th and 17th Centuries; American Paintings.

**Art Alliance To Aug. 17:** Philadelphia Watercolor Club; To Sept. 15: Illustrated Books.

**PITTSBURGH, PA.**  
Carnegie Institute To July 21: Paintings by Pittsburgh Artists.

**PITTSFIELD, MASS.**  
Berkshire Museum July 2-31: Paintings by Edward Melcarth; Sculpture by Franc Epping; Paintings by George Picken; July 23-Aug. 30: History of the Boston Symphony Orchestra.

**PORTLAND, ORE.**  
Portland Art Museum July: Abstractions; July 5-Aug. 31: Contemporary Paintings and Prints; July 16-30: La Tausca Collection of Paintings.

**PROVIDENCE, R. I.**  
Museum of Art July 1-Aug. 15:

Master Drawings: Print Acquisitions.

**ST. LOUIS, MO.**  
City Art Museum July 1-31: Independent Artists of St. Louis; To Aug. 4: Kaethe Koltwitz Memorial Exhibition.

**SACRAMENTO, CALIF.**  
Crocker Art Gallery July 1-26: Container Corporation Exhibition.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery To July 14: Latin-American Paintings.

**SAN FRANCISCO, CALIF.**  
California Palace of the Legion of Honor To July 14: Watercolors by John Stewart Datto; Chinese Woodblocks; To July 15: Paris, 1945; From July 15: Watercolors by John C. Young.

**San Francisco Museum of Art To July 7:** Paintings by Anton Refregier; Works by James Chapin; To July 14: Paintings by Max Beckmann; American Watercolors.

**SANTA BARBARA, CALIF.**  
Santa Barbara Museum To July 14: 5th Anniversary Exhibition.

**SEATTLE, WASH.**  
Art Museum July 10-Aug. 4: Paintings by Ralston Crawford.

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Art

Museum To July 14: Photographs of America; July 2-17: Paintings by William LeBar.

**SPRING LAKE, N. J.**  
The Warren To Sept. 8: Spring Lake Exhibition.

**SYRACUSE, N. Y.**  
Museum of Fine Arts July: Permanent Collection.

**TOLEDO, OHIO**  
Toledo Museum of Art July: 33rd Annual Summer Exhibition.

**UTICA, N. Y.**  
Munson-Williams-Proctor Institute July 8-13: 7th Annual Outdoor Exhibition.

**WASHINGTON, D. C.**  
Phillips Memorial Gallery To July 31: Woodblocks by Louis Schanker.

**Smithsonian Institution To July 21:** Sculpture by Francisco Albet; July: Contemporary American Etchings.

**WEST PALM BEACH, FLA.**  
Norton Gallery and School of Art July: Paintings by James Mallory Wilson and Jane Downs Carter.

**WILMINGTON, DEL.**  
Delaware Art Center To July 7: Artists and Walkabouts; July 12-Aug. 31: Permanent Collection.

## EXHIBITIONS IN NEW YORK CITY

Goodman.

**Galerie Neuf (342E79) To Aug. 11:** Group Show.

**Galerie St. Etienne (48W57) Closed for Summer.**

**Gramercy Galleries (38 Gramercy Pk.) To July 20:** Paintings by Donald Coale; July 20-Sept. 3: Old and Modern Art.

**Grand Central Art Galleries (15 Vanderbilt Ave.) July 8-31:** Etchings and Lithographs of New York.

**Felix Gould Galleries (18E57) July:** Paintings by Utrillo and Gagni.

**Harlow & Co. (42E57) July:** Watercolors, Etching, Engravings.

**Kennedy & Co. (78E Fifth at 60) July:** Audubon Exhibit.

**Kleemann Galleries (65E57) July:** Group Exhibition.

**Kneeder Galleries (14E57) July:** 18th and 19th Century French Paintings.

**Koots Gallery (15E57) Closed July and August.**

**Kraushaar Galleries (32E57) To July 27:** Paintings by American Artists.

**Mortimer Levitt Gallery (16W57) July:** Mosaic Panels by Max Spivak.

**John Levy Gallery (11E57) July:** 19th Century European and American Paintings.

**Julien Levy Gallery (42E57) Closed July and August.**

**Lillienfeld Galleries (21E57) July:** Old and Modern Masters.

**Macbeth Gallery (11E57) July:** Summer Group Show.

**Pierre Matise Gallery (41E57) To July 12:** Group Show; Closed from July 13.

**Metropolitan Museum of Art (Fifth at 82) To July 21:** Fine Arts Under Fire; To Sept. 30: Contemporary American Painting and Sculpture, Masterpieces from the Department of Prints, The Taste of The Seventies, European Drawings; Medieval Collection; Egyptian Collection.

**Midtown Gallery (601 Madison) July:** Season's Retrospective.

**Milch Galleries (108W57) Summer:** Summer Exhibition of 19th and 20th Century American Artists.

**Morton Galleries (117W58) July:** Group Show.

**Museum of Modern Art (11W53) To Aug. 25:** Georgia O'Keeffe Retrospective; Ballet Drawings by Franklin C. Watkins; To Sept. 8: A New Country House by Frank Lloyd Wright; To Oct. 6: Toys for Children; To Sept. 22: New York Private Collections; To Sept. 15: New Photographers.

**Museum of Non-Objective Painting**

(24E54) July: New Loan Exhibition of Contemporary Paintings.

**New Age Gallery (138W15) Closed July and August.**

**New Art Circle (42E57) July:** Group Exhibition.

**Newhouse Galleries (15E57) July:** Old and Modern Paintings.

**Arthur U. Newton Gallery (11E57) July:** Old and Modern Masters.

**New York Historical Society (Central Park West at 77) To July 14:** Watercolors by Audubon; July: 50 Years of Manhattan Transit.

**New York Circulating Library of Paintings (51E57) To July 5:** Paintings of Children.

**New York Public Library (104W-138) To Aug. 31:** Painting by Fay Helfand Gold.

**Nierendorf Gallery (53E57) Closed during July and August.**

**Norlitz Gallery (59W56) Closed during July and August.**

**Harry Shaw Newman Gallery (130 Lexington Ave.) July:** Frederic Remington Exhibition.

**Passedolt Gallery (121E57) July:** Group Show.

**Perls Gallery (32E58) July:** Season in Review.

**Pinacotheca (20W58) Closed during July and August.**

**Portraits Inc. (460 Park at 57) July:** Summer Exhibition.

**Rehn Gallery (683 Fifth at 54) July:** Summer Group.

**Roko Gallery (51 Greenwich Ave.) July:** Group Show of 25 Artists.

**Paul Rosenberg (10E57) July and August:** 19th and 20th Century French and American Paintings.

**Salmagundi Club (47 Fifth) To Sept. 20:** Summer Group Show.

**Bertha Schaefer Gallery (32E57) July:** Season in Review.

**Schaeffer Galleries (52E58) Closed July and August.**

**Schneider-Gabriel Galleries (69E57) July:** Old Masters.

**Schultheis Art Galleries (15 Maiden Lane) July:** Old Masters.

**Jacques Seligmann and Co. (5E57) July:** Old Masters.

**Serigraph Galleries Inc. (38W57) To Aug. 31:** The Decorator's Choice.

**E. & A. Silberman Galleries (32E-57) July:** Old Masters.

**Weyhe Gallery (794 Lexington at 61) To July 26:** Contemporary American Paintings.

**Wildenstein and Co. (19E64) To Sept. 1:** Portraits through Centuries.

**Willard Gallery (32E57) Closed for Summer.**

**Winfield Fine Art Gallery (184W4) To July 31:** Oils and Sketches by Attilio Salemm.

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STEPHEN CSOKA, A.N.A., most recent award was in the La Tausca Pearl Competition, early this year; the Pennsylvania Academy's Eyre Medal for the best print, 1945; Kate W. Arms Miniature Prize, Society of American Etchers, 1945; First Purchase Prize, Library of Congress, Washington, 1944; Brooklyn Society of Artists First Prize, 1944, and five other American and Foreign Prize Awards. He was invited to the Carnegie Institute Annual three years—1943-44-45—and in the Corcoran Gallery, 1945.

His work is in the permanent collection of the Encyclopaedia Britannica Collection, Georgia Museum, Library of Congress, British Museum, Budapest Museum of Art, and others. He has been commissioned to etch the Society of American Etchers membership plate this year as well as the plate for the Collectors of American Art for 1943 and 1944.

Mr. Csoka is a member of the Audubon Artists, an Associate National Academician, Society of American Etchers, and the Society of Brooklyn Artists. He is on the art faculty of the Parson's School of Art, 136 East 57th St., New York City. He has had one-man exhibitions at the Contemporary Arts, New York City, 1940-1943-1945; Philadelphia Art Alliance, 1943; Minnesota State Fair, 1943, etc.

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